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## GOTHAM.

TS IN THE THE-

asoe" at the Park t the Bowery— 'at Wallack's.

illack leaves the stage, he with the proud consciousness is thoroughly apotheosized in nan of his profession. We e into the ears of our grand-Ich an extent that in the end arise skeptics of the third and eration who will boldly assert mortal Wallack was but a mere bewitched and befogged the of their ancestors. And e doubters of the future good case for themselves. of us, even now, can define unique and personal charm ter Wallack apart from the s day and generation? It is easy t he possesses certain physical ad-that he has also grace, power, inwonderful animation. But y other artists whose good ht be similarly catalogued. e is no one special point in Wallack's equal or mayhap at not be found. Nor is a comparts entirely unknown to the

not everyone who sees that Mr. k's exceptional artistic value lies in t that he is the nineteenth century ntative of the spirit and essence of a ong past. The young men of the -the gentle youths who go into journwith a lofty determination to elevate terature, society and their own salaries fond of calling attention to Mr. Wal-"selt-consciousness." But what they self-consciousness, what would be onsciousness, in them, is really a higher of unconsciousness. The actor is not cions of himself, but of his audience. If aughs, he asks them to laugh with him; e weeps, he desires their sympathizing s; if he is stern, he demands that they Il respect his angered dignity.

his is really the blithe unconsciousness of past—not the characteristic merely of a grace school of acting, but of the modes of aght and feeling belonging to older epochs. s only To-day that twists the lenses and ectors of science so as to look into its own tons system. Yesterday didn't know had a pervous system? This is the

rgonaut and of the cavalier—a

'y, ignorant of subtleties and
earty grad-fellowship with
nity in general. The law
the fittest, it appears, holds
the fittest, it appears, holds
we tind this spirit to-day
sed up within the Prince Albert of a
fork actor, to the exclusion of all other
ers of his profession.

there is no denying it, we like it.

y and graceful indifference of a classreebooter or a medieval moss-trooper is

to our hearts. The introspective,
st, highly organized, modern animal
know a great deal more, and may shape
by a much higher standard of moralint he is not so picturesque a figure!

the matter of actors, especially the is generally wants some one to idolize, you cannot idolize the average actor of seat day. For instance, the late Mr. was too fragile to idolize. Mr. Thorne is too ponderous and too 3. Put him on a pedestal, and he down and offer hospitality to the down and offer hospitality to the would be income as tomfoolery. It is only adown to the mr. Coghlan with flowers, would be income, and upon the ceremonatory of the mr. Coghlan with flowers, would be income as tomfoolery. It is only adown to the mr. It is only the mr. It is only a much at home that style of headgear as if he were a

And he never claims more surely the sufages of the people than when he has such a portunity as the present revival of 'Ours' affords him to play a contemporation cous character with anachronistic case and suoyancy. Hugh Chalcot gives him a royal hance. He can sing, he can swear, he can get, artistically speaking, in his shirt-sleeves; and he can do a hundred undignified things without in the least compromising his dignity.

eek god or a knight of the Round Table.

Of course, his colleagues do not fare so untly. All the people in the cast play well. But Robertson acted only e an old simile in a new applia "pretty good" egg. The fact tson wrote much thinner plays e are yet willing to believe. They lge him by "Caste," a play that will live, the playwright drew not only chars, but types, to which time will give an e historic value. But "Ours," when out the Wallack gags and the and the stand of colors and the in uniform that first fired the and made the piece a success more than a faint and will be quite un cure, incompre-

quite attained this point on Monday night. Mr. Coghlan is not enough of a classical freebooter or a medical moss-trooper to stand with coat off in a stage storm and make love to a pretty girl. Miss Boniface, as the young lady referred to, Blanche Haye, is certainly pretty enough and bright enough for the part; but she does not repeat the hit she made in "At Last." Whatever there is in the character is, as yet, out of her grasp. Her work is only good enough to suggest that it might be better. Mr. Rockwell, as the prince, made up well, looked and acted like a gentleman, and gave a very conscientions and colorless performance. Of the impersonations of Madame Ponisi, Miss Germon and Mr. Gilbert, it may be left to the notice-writers to say that they were careful and artistic. We do not wish to make unkind comparisons, of cours, but we really think that Mr. Holland's voice, as the Sergeant, lacks the fine metallic stridency of

his predecessor.

The house was large and proprotionately enthusiastic. There were three calls after the jingo climax of the second act; also a supplementary demonstration, evidently intended to bring some one before the curtain, but it was difficult to ascertain whether the favored individual was Mr. Wallack or Sergeant Jones.

"RobinsonCrusoe" at the Park. The Colville Folly Troupe, now in its last week at the Park, produced "Robinson Crusoe" last Thursday night. The burlesque itself is a string of nonsense, without any apparent aim, but the features which have been added by this troupe, go far to make it very attractive. The honors of the performance belong clearly to Marie Williams, a gifted lady, whose zeal and industry tend to keep alert the interest of the audience while she is on the stage. Miss Williams is not, judged from the burlesque standard, a pretty woman, but she possesses an amount of life, vigor and animation that more than offset the deficiency, and her intelligence is apparent to a much greater degree than is customary in such organizations as this. Miss Williams looks quite bewitching in her goat-skin costume, and sings most admirably. A. W. Mafflin makes the role of Will Atkins the sailor inexpressibly droll. His every gait and gesture accords well with his conception of the character, and altogether it is one of the most amusing bits of character playing seen on the local stage. Mafflin is known as one of the best dancers on the stage, but his capacity for humorous playing has never been made so clearly apparent hitherto. Mafflin's "make-up" is a positive study. Chas. Drew is very amusing as Jim Cox. He is a good singer, a capital actor, and a decided acquisition to this troupe. Mlle. Eme Roseau is probably the least satisfactory member of the organization. She has no idea of acting, and her mannerisms are not only pronounced and very distasteful, but are gradually growing upon her. Her performance of Polly Hopkins is offensively amateurish and built on a plane altogether out of keeping with the aim and spirit of genuine burlesque. William Gill makes Friday a grotesque and amusing caricature, and his singing of the "Laughing Song" was perfectly infectious. The other roles engage in their representation Lina Merville, W. B. Cahill, Marion Elmore, and Alice Deering. Colville's troupe is a good working organization, and the more frequently it is seen the more apparent this is. The ladies are for the most part pretty. They sing reasonably well together and act generally in good accord. The kind of entertainment they furnish is graded to the popular mould, and Next Monday night (the 20th), Manager Abbey presents an attraction which deserves to prosper. It is John E. Owens in his almost inimitable personation of Caleb Plummer in Dickens' drama of the hearth and fireside, the Christmas carol of "Dot." No sweeter, quainter or more pathetic piece of acting lingers in the memory of the theatre-goer of to-day. It is a performance literally full of smiles and tears. No one can see it and not feel better disposed or more kindly to those about him. If the stage has any enemies whose sincerity is greater or as great as their prejudice, they should see this performance -radiant as it is with beautiful human feeling and redolent with good humor and good will. The support has been carefully chosen. Minnie Palmer plays the fascinating little housewife, Dot; Sarah Stevens (who played the part originally at the Winter Garden), will be seen again as the tearful, trusting Bertha; and C. W. Couldock will lend the weight of his ripe experience and skill to the portrayal of honest John Perrybingle, the carrier. J. C. Padgett suits well the part of the gruff Tackteton, and Ada Gilman will enact the diminutive Tilly Slowboy. Harry Duffield plays Edward, "fresh from the golden South America," and Josie Baker, who is known here more from her performance of Libby Ray, in the "Mighty Dollar," than aught else, will be the May Fielding of the occasion. At the conclusion of Mr. Owens' engagement (during which he will appear in a round of his best roles), 'Engaged" will be produced, and in April Aimee will take her final farewell. Mr. Abbey, it will be seen, has about filled out the

The production of Bartley Campbell's play of "Rairfax" on likely to prove the feath Wallack's. Thus far

dates for the present season, which promises

to continue to be interesting and attractive.

"Baba" at the Bowery.

The success which has attended the production of "Baba" at the Bowery, indicates pretty clearly that the spectacle is to hold the spacious stage of "Old Drury" for what now seems an indefinite period. The houses have been crowded nightly, standing-room being at a premium. Everything in this production is upon the most comprehensive scale. The cast employs in all twenty-three people, led by a singing lady of more than ordinary talent. The ballet requires a good premiere danseuse and a battalion of capable coryphees. The scenery necessitates an army of stage mechanics, and the marches and processions a brigade of well-trained participants. The scenic mounting is elegant and appropriate throughout, and the music is ren dered in a way that is most admirable. The many catching airs receive good treatment, and altogether the presentation of the piece is everything that could be desired. The acting is good throughout. Miss Ethel Lynton, who plays the heroine Amoret, is a charming actress and sweet vocalist, and invests the character with much interest. She is very intelligent, and acts with grace. Frank Wills, the comedian of the theatre, is very funny, and Maurice Pike and Ethel Allenwho, by the way, will be remembered as an actress, who, a few seasons since, played small parts at the Union Square-fill the two remaining parts of importance. The other roles are in the hands of the regular company at the theatre, and receive therefore good treatment. The ballet engages the services of Betty Remmelsberg and a corps of trained coryphees. The success of the representation has been really remarkable, especially at this theatre, where "runs" are not customary. The history of "Baba" has been a checkered one. The play has probably undergone more reverses and mishaps than any play now before the public. Only yesterday a "Baba" company in St. Louis came to grief, and the production of the piece at the Bowery was not unattended with legal complications. But it may be said that the play here receives full justice in treatment, and Manager Hofele is to be congratulated on having produced the spectacle in such a shape that the public could not do otherwise than respond to the attraction thus liberally offered. It is not improbable, judging from present appearances, that "Baba" will hold the stage for some time, and the opportunity of seeing it should not be disregarded.

"The Banker's Daughter" continues at the Union Square.

At the Lyceum "Evangeline" still holds sway, and has charmed greatly. The next production by this company at this house will be "Conrad the Corsair."

W. H. Lytell has been engaged to play the comedy part in "Mexico" at the Grand Opera House. T. G. Riggs will play Barney the Irishman.

The Standard was closed on Monday and Tuesday of this week for rehearsal, and last night "H. M. S. Pinafore" was announced for production—too late, however, for this week's Mirror.

At the Grand Opera House Dion Boucicault continues to draw packed houses with "The Shaughraun," which is now, however, in its last week. The popularity of this piece seems almost to be without end. Next week the long promised revival of "The Colleen Bawn" occurs. In it Mr. Boucicault will play his original role of Myles-Na-Coppaleen.

At the Globe Theatre the Foy Sisters continue their performance of "Mischief." The entertainment is good of its kind, and should meet better patronage than it has received hitherto. The Foy Sisters are both clever performers, and their duet singing is characterized by good taste. Miss Florence Ellis is a clever little lady. W. H. Lytell and Harry Allen are capital comedians. J. H. Alliger fills the remaining role acceptably. There is no good reason why the present attraction should not prosper beyond the fact that the Globe, under its new management, is not yet well-established. John A. Stevens

appears here in "Unknown" next Monday. Frank Mayo continues his performance of Davy Crockett" at Niblo's Garden. The play has been so often reviewed by writers on dramatic topics, that nothing new can be said about it. Mr. Mayo's performance is a truly fine one. It is intelligent and powerful. The actor's identity is completely sunk in the personation. The play is a bright legacy of Frank Murdock's best work. Glowing with sentiment and romance, strengthened with situations of the real dramatic nature, and garnished with charming lines of dialogue, the story is a fascinating one, and it is not improbable that its hold on the stage will be permanent. In the representation at Niblo's Mayo is assisted by Miss Josephine Lawrence, a very painstaking and capable interpreter of the role of Eleanor Vaughn. The remainder of the cast is recruited from Mayo's traveling company, an organization that wins more, perhaps, from its numbers than its worth, which is not at all events striking. Next week Mayo will play Badger in "The Streets of New York" at this theatre.

It is announced that application has been made by Christine Nillson for a judicial separation from her husband, M. Rouzeaud.

Mrs. Byra wife of Edward Byram, advertising of the Globe Theatre, Boston, h./

Gern Scalled "The Two Vinger Processing of the Company of the Globe Theatre, Boston, h./

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### MUSIC.

MUSICAL EDITOR, . . MR. JULIAN MAGNUS.

#### The Opera.

On Wednesday in last week "La Favorita" was given at short notice, in consequence of the illness of Miss Kellogg. The title role was carefully sung by Miss Cary, who transposed some of the music, and thus robbed it of much of its brilliancy. Signor Pantaleoni, though evidently suffering from a cold, sang and acted superbly as the King. Mr. Adams was the Fernando, and gave the first three acts in German and the last in Italian. He was unequal to the demands of the third act, but sang the "Spirito Gentil" and the duct in the last act in better style than he has before shown, although he began the aria too quickly. Mr. Conly's fine, affection of his eyes. rough voice told well in the music of the

In consequence of the continued illness of Miss Kellogg, Mlle. Litta sang on Thursday and Friday and at the matinee, confirming the good impression she made at her debut.

On Monday evening Miss Kellogg made her reappearance as Leonora in "Il Trovatore." She was evidently still suffering from a severe cold, and as the part is one which tries her when at her best, it will be kindest not to criticise her performance. Signor Rosnati was to have made his debut, but he, as well as Signor Pantaleoni, was a victim to our trying climate. The latter struggled through the part of the Count, but Mr. Graff assumed the role of Manrico, and though his voice is somewhat harsh and his acting amateurish, his excellent method of singing made him acceptable. Miss Cary was, as always, an excellent Azucena. The orchestra and chorus were very indifferent, almost as bad as in "La Favorita."

Mlle. Giulia Mario appeared in "La Traviata," on Tuesday, and failed to make a good impression. It is always unpleasant to have to say severe things about an artist, and especially so when the artist is a lady who has probably spent years of hard study and a small fortune upon fitting herself for what she has incorrectly thought her vocation. Still it is only fair to those who succeed, and to the public, that the truth should be told, and in this instance the truth, as we conceive it, is that Mlle. Mario has not any of the vocal qualifications necessary for a prima donna. Her voice is not in any way remarkable, the chest tones being poor in quality and very weak, while her head notes, though more pleasant in timbre, have little power. Her execution is poor, and the ornamentation delivered with a great and evident effort. Dramatically, Miss Mario is far more satisfactory; she has an agreable presence and is evidently at home on the stage. Allowances must, of course, be made for the nervousness incident to a first appearance, but we fear a reversal of our opinion is not likely to be brought about.

Signor Pantaleoni's voice again showed that his cold was but little better. He, however, succeeded in making the second act fairly satisfactory. Signor Lazarini is so careful and earnest that we wish we could say more, than that up to G his light tenor voice is sweet and well managed.

Mr. Behrens seems to extremely careless, but it is possible that with a change of bill every night, he cannot do more with his orchestra and chorus.

## The Philharmonic.

The third concert was given at the Academy of Music on Saturday evening in the presence of a large audience. Schumann's was the chief feature in the programme, the best recommendation of which was its shortness. A fair but rough interpretation of the Symphony was all that Mr. Neuendorff could get from his band; or was it that this was all the idea the band could get from Mr. Neuendorff? Be this as it may, the rendering was not up to the Philharmonic standard. Mr. Franz Rummel is a brilliant and impassioned, though not always correct player. Like Rubinstein, he sometimes allows his emotion to betray him into incorrectness, but, unlike Rubinstein. he has not the most marvelous power and variety of tone that has ever been heard in this country. Rummel is an example of the harm that Liszt and Rubinstein have wrought. Had it not been for them, Rum mel would probably have been a great classical pianist; as it is, he is only an astonish ing player of the second rank. It was unfortunate that both the great pieces of the evening were in the same key. Mrs. Anna Granger Dow sings well, and

Mrs. Anna Granger Dow sings went, and has a good though not remarkable voice. Her phrasing is broad, and her intonation correct. Probably her best work may be looked for in oratorio. The programme did not present any novelty, though one might well have been substituted for the commonplace overture by Bargiel.

It is a bad thing for a sailor to lose hearings, but if Strakosch lost his Behre

Albert Weber has gone to Florida wi 100 Weber pianos and 1,000,000 copies of l last opera-singers' certificate. It is solely pleasure trip.

On Tuesday evening at the performan of "La Traviata," Max Maretzek, whose far as a raconteur is well known, was asked the latest funny story. Waving his his towards he stage, he said: "Could anyth

#### Foreign Musical Notes.

M. Lalo, the composer, is in Berlin.

Signor Marim is singing in Italian opera at Moscow.

Verdi's "Masnadieri" has been successfully produced at Ghent.

illy produced at Ghent.
"Il Gurany," by Senor Gomez, has been

given at Rio Janeiro.

A new musical paper has been published

in Madrid entitled L'Opera.

Mme. Essipoff, the Russian pianist, has

been playing at Zurich.

Bacchini's new opera "Delmira" has scored a success at the Teatro Pagliano,

Sir Julius Benedict passes his time in a dark room in order that he may cure an

Paulme Lucca will sing at the Vienna Opera House in "Les Huguenots" and in

"Carmen."

Senor Gayarre, the Spanish tenor, has returned from South America, and is now

singing in "Faust" at Madrid.

"Pulcinella," a burlesque on "Aida," is being performed at the Teatro Metastasio,

Mme. Sinico and Signor Campobello are negotiating for an engagement at Covent Garden Theatre, London.

All those having pianos in the canton of Vand, Switzerland, will have an extra tax laid upon them in the future.

Mile. Isaac has successfully appeared as Galathe, at the Paris Opera Comique, in Victor Masse's opera of that name.

"La Contessa de Somerive," a posthumous opera by E. Barriere, has been produced at the Teatro Carignano, Turin, with success.

M. Massenet is occupied at present upon a new opera called "Herodiade," intended for the La Scala Theatre, Milan. The first three of the five acts are already finished.

The Earl of Dunmore is engaged on the composition of a four-act Italian opera. The libretto was written by Signor Mottino the baritone. When finished it will be produced at Her Majesty's Theatre, London.

#### The Latest Parisian Novelty.

"Les Deux Fautes" at the Odeon Theatre, George de Porto-Riche is the author of the latest Parisian dramatic novelty, "Les Deux Fautes." "The piece achieved considerable success. The story of the comedy is as follows:

A young lawyer named Paul Dufresny is about to marry a charming orphan of good family. Blanche Andre, whose guardian is her brother, a rising engineer, and every-

young people are c and and ears in love, and as l'anl's mother, be lives in the country, has given her co. ent by letter, there seems not the slightest dread of any impediment to their happiness. Madame Dufresny, who comes up to Paris to sign the contract, has hardly arrived, however, when it becomes evident by her manner that some unforeseen obstacle has arisen. Indeed, the lady's first move is to request a private interview with M. Andre, the bride's brother and guardian; and no sooner is she closeted with him than she tells him bluntly that the marriage is impossible. I should have mentioned that Andre is married to a pretty wife, Juliette, who is deeply attached to her sisterin-law, and who is liked and respected by all her acquaintances. Madame Dufresny has, however, only just been made aware that Juliette had originally been Andre's mistress. When a young man at college he had seduced her, and afterwards, when his means permitted him to do so, he had made her the only reparation in his power by marrying her. Madame Dufresny, who is extremely strait-laced on the point of feminine virtue, declares she cannot allow her son to enter a family on which such a stigma rests. This objection is so futile that the spectator perceives at once it has only been raised in order to be disposed of, and the expedient adopted by the author for bringing Paul's mother to reason is childish enough. It turn out that the rigidly scrupulous Madame De fresny had not always been so strict. Or evening in years gone by, when going keep an assignation at a certain house, s' discovered, when on the threshold, the was followed by her husband, unfort Dufresny. There was no turning bas insteal of entering the flat occupied lovershe had come to visit, she ran stairs as fast as she could to the fiftl and, finding a door open, rushed into room occupied by a young work whom she related her danger, i means of hiding herself. The girl y her solicitations, afforded her hospit ultimately succeeded in enabling cape undiscovered. Madame Duf

the table a purse filled le work-girl it was who me Andre. She had dismong the poor, but had And now, when Julic eason the marriage of ken off, and when she he Dufresny the guilty are in question, she he is in order to convince uch extremely rigid nor do not at all becomes my is for an instant in may expose her; but

rons, and all enderdays

## LE NEW YORK MIRROR.

UBLISHED EVERY THURSDAY AT No. 12 UNION SQUARE, NEW YORK.

RNEST HARVIER, - Editor and Proprietor.

SUBSCRIPTION: Two Dollars and a Half a Yenr; One Dollar and a Quarter for Six Months.

ADVERTISEMENTS:

Special, Per Line, Ten Cents; Professional Cards, Twenty-five Cents Each Insertion; In Advance; Cards Received Up to 1 P. M. Wednesday.

The Mirror is supplied to the trade by the Merican News, Company and its branches broughout the country.

NEW YORK, JANUARY 18, 1879.

#### Amusements.

WALLACK'S THEATRE-OUTS. BOWERY THEATRE-Baba. LYCEUM THEATRE-Evangeline STANDARD THEATRE-II. M. S. Pinafore. BROADWAY THEATRE-Les Fourchambault. PARK THEATRE-Robinson Crusoe.

... Il's Titeatre -Italian Opera. 's GARDEN THEATRE-Davy Crockett. D OPERA HOUSE-Shaughraun PIC THEATRE-Paul a Dhouhl.

'AS' OPERA HOUSE-Minstrels. THEATRE-The Foys in "Mischief" PASTOR'S THEATRE-Variety. Y MINER'S THEATRE-Variety. TRE COMIQUE-Variety. ON THEATRE-Variety. is GARDEN-Variety

#### A Question of Fact.

is rather strange that in answer to the y wanton and repeated assaults which s been time out of mind made on the ge and its members, the weight of refuta-1 has invariably taken the shape of a fense of the Drama in the abstract, without ecial regard to the good name of those hose services make the Drama what it is, t is customary when the Stage is attackedis continually-for its professed friends ply that the Drama is a very necessary

z-coupled much too often with the adion that professionals are not always all should be.

o one seemingly has had the courage to that the Stage is precisely what the sinby and attainments of its members may combine to make it; and that, further, actors and actresses need no apology. The gauntlet has been so repeatedly thrown down that the knack of picking it up seems

almost to have passed away forgotten. Now ill the melice and ignorance in the world, to bear on the consideration et, tannot conceal the fact that et, tannet concear the profession and calling, and, as individuals, generally far beyond them. All the arts which occupy the time and engage the talents of the cleverest men, are in some measure tributary to that of acting. The deft hand of the painter, which realizes effect and color on canvas, is but an accessory when judged from the standard of the Stage. The most cunning and intricate mechanism which has busied the hand and worried the brains of men, is but an adjunct to the work of the actor. Music, with its manifold charms and fascinations, plays but a secondary role when it comes in contact with the higher aims of representation and holds a subordinate relation to the other agencies. Dress and millinery play but a sorry role when brought into the theatre, and sink to the level of mere aids whereby certain dramatic effects may be produced. The finest statue which the most famous hand had chiseled from the block, if placed you the stage, could not, for one instant. ert the attention of the looker-on from speech or movement of the actor who beside it. The best works, in a any field of artistic endeavor, beaccessories to the nobler and work of the dramatic artist. is before and beyond all, for he not only to the imagination but se, sympathy and intelligence of dience, and create an impression more

it may be asked : How comes it that actors possessed of this great power are not all held in higher regard? The answer is simple enough: They do not exact that respect which men in other professions are to receive. The artist, the e artisan, the lawyer, and the judged by his work in the in which his endeavors are exercised. His private domestic life constitutes no part of this. It is not regarded. With the actor it is different. A kindly indulgence, 1 st granted, has been imposed upon. Men, ecause they have been accorded the right to judge of the public performances of an actor, have assumed also to make themselves judges of his pri ate affairs as well. Not only have they fellowed him Sehind the curtain, but they have pursued m to his home. His most private conc re pryed into and expatiated upon, his dinestic relations are inquired into, and his

onjectures and ime

v, more speedy and more lasting than

uble by any other means.

does. Men who think nothing of publishing the salary list of a theatre would stand horrified if the prices an artist receives for his pictures was habitually made public. A lawyer is judged by his alertness, acumen and knowledge-not by the people he consorts with or the way he runs his household. It is not so with the actor, who is forever the victim of whatever falsehoods a mercenary man is inclined to write and an ignorant and unscrupulous one to print. The effect of this is, of course, to cheapen the actor in the eyes of every one (not excluding his own) and to withdraw from him a portion of that recognition due to men of industry and intelligence in any position. 4 To defend the Stage is not necessary. The

Art which antedated painting, sculpture and music-which in its perfect realization best combines them all-and which is of all arts the noblest and most humane, needs no defense.

There are some things so patent that they are apt sometimes to be forgotten. To vindicate the actor's true place is one of them. Where can there be found a calling which exacts of its followers such varied and peculiar gifts, which requires so much skill, culture, intelligence and industry, which is bounded with such restrictions, which entails so much unremitting, unseen and often unappreciated hard work? What calling is there attended with such risks, such chances, such failures? Or take the field of management, sneered at so contemptuously by outsiders as child's play. Does it not require an order of business intellect almost phenomenal? How many merchants in New York to-day could manage successfully a theatre for a week? How few managers who could not accomplish more with less expense of time, energy and capital, than these very merchants are doing now!

And if the Stage is at times dishonored, to whose door is the wrong to be laid? It is not actors and actresses from the theatre who bring occasional discredit to the drama, but the recruits from that Society which is as busy assailing the Stage as it is in contaminating it with its outcasts and aspirants. What business is there equal in volume and proportionate in risk to that of management, which is as honestly and as honorably conducted? It is an old fallacy to call a man who rides a horse a jockey, and a man who "counts a house" a thief. We question if there can be found to-day anywhere, a class of individuals as honorable, as industrious, as charitable, as intelligent, as law-abiding as that of the ladies and gentlemen of the dramatic profession. It needs only the good resolve (and the good will to adhere to it) of actors themselves to agree to give no countenance to assaults upon their number. The only discredit there can ever come to the Stage itself is to be looked for from outsiders, who, ignorant of its aims and purposes, are forever assailing its members. It is in the category that the typical "backer" of the theatrical enterprise is to be found. It is from the ranks of society amateurs that whatever discredit which falls upon the Stage comes. It is easy enough to assail actors. But it is in times of severe trial or widespread calamity that the true temper of real professionals is shown. When the community suffers a greivous injury, recourse is had almost instinctively to the actor for his aid. And experience shows that it is never sought for in vain. There be found in the ranks of the profession. Actors owe it to themselves to see that slanders against their number are refuted. When that course begins to be pursued, we will have seen professionals occupying their true place in the community-above and beyond the assaults of their professed friends and acknowledged foes.

## A Managerial Combination.

The existing tendency of managers throughout the country to centralize the business in the hands of a few of the shrewder and more responsible members, is becoming more apparent daily. As a future evidence of this it is now announced that next season Haverly's Theatre, Chicago, Spaulding's Olympic Theatre, St. Louis, Bidwell's Academy of Music, New Orleans, Miles & Steel's Grand Opera House, Cincinnati, the Academy of Music, Baltimore, Mrs. John Drew's Arch Street Theatre, Philadelphia, and a prominent metropolitan theatre-will be run in a chain. One very superior stock company will be engaged for the entire chain of theatres; the time to be all filled here in New York, and the stars and combinations sent over the entire circuit by one engagement. Besides these it is not improbable that Tweddle Opera House, Albany, and a theatre in Boston, are also talked of in the above connection, with possibly Euclid Avenue Opera House, Cleveland.

cial solvency is made the subject of man to objected to on very good grounds, tions. ant sur we believe that the weight of judgment will incline to ecommend it ; it will tend to not de stre then an element in

grade the actor and injure his status. It hitherto much neglected—and that is, uni- a passion to decide by law, matters which son of effect and a more more general sense of responsibility.

A mischievous injury is worked in theatrical affairs by the constant "snap" companies which, without any responsibility, are continually starting out on tours, which end abruptly and, in most cases, disastrously. The effect of this is, of course, to establish a very well-defined distrust of theatrical people generally. In the end, reputable actors and managers are compelled to make good the deficiency created by the unscrupulous speculators, who, without means or credit, are never unwilling to embark in any enterprise which may show the faintest prospect of returns.

That complete sense of responsibility which is the mainstay of all commercial business, but which has been hitherto denied to theatrical managers, seems in a fair way to be realized. The combination of managers promises very much better than does the future of the present system. There is no reason why results of lasting value should not follow the new management, which, if settled upon, will be apt to work to the advantage of all parties.

A Common Cause. Considerable interest is felt in dramatic circles in the return of Mr. F. C. HARRICTT, the husband of CLARA MORRIS. Not long ago a series of wanton statements were published about the private relations of Mrs. HARRIOTT to her husband. It was one of those things which no husband permits, and a wrong which the sense of all civilized communities expects a husband to redress. Both Mr. and Mrs. HARRIOTT pluckily and publicly denied the truth of the published statement, and Mr. HARRIOTT openly declared that as soon as he arrived in New York he would administer summary justice to the coiner of the original statements. Of course he can do no less. The conviction of manly honor or masculine chivalry makes it by common consent imperative that a husband shall protect his wife from public slander and assault. In all English-speaking communities men-even of the roughest sort—understand that to defame or disturb a wife's character or a husband's purely personal relations to her, is to give the husband a certain right of punishment in the infliction of which the common sense of the

community upholds him. Mr. HARRIOTT, who promptly showed himself to be a man of sensibility and honor by stating that this was his personal affair and that he would settle it, will soon be in New York. It is therefore with much interest that all the members of the profession who have wives, look to his coming, for his cause is in a measure, theirs. There can be no doubt, also, that a great many others, not of the dramatic profession, who see no means of protection from the infamous attacks of a scurrilous press, hope to find in Mr. HARRIOTT a champion.

It is, of course, no more than accidental that this duty devolves on Mr. HARRIOTT, but it is an obligation which may fall to anyone at almost any time. How Mr. HAR-RIOTT will bear himself in the matter is a question which not only piques curiosity, but stimulates interest. His very silence gives evidence of his firm resolve to do what is necessary under the circumstances.

## Going to Law.

There is one thing about the unfortunate is probably no more real goodness than is to trouble at the Fifth Avenue, in which all parties will acquiesce. And that is, that the Law as an agency for deciding theatrical disputes had best never be invoked. Messrs. FISKE and HARKINS have a disagreement on the subject of their respective rights (and wrongs). Mr. HARKINS, acting under what has proved to be very bad advice, goes to law to oust his partner, Mr. Fiske. Mr. Fiske responds legally, and as a result of this preliminary tilt, the house closes. The legal complications at the Fifth Avenue have proved damaging to the interests of everyone concerned. They have shown nothing, they have decided nothing, they have done nothing which could not be much more expeditiously accomplished by other agencies and means.

Mr. JEFFERSON has his interests as a star blasted by being compelled to cut short an engagement and to have his nightly receipts emblazoned everywhere.

Messrs. Fiske and Harkins have assuredly not gained in public estimation, from any point of view.

The GILSEY family, the landlords, have lost two week's rent by the break-up in partnership, besides two weeks by legal complications, and when their necessary expenses are paid, will not be less than \$3,000 out by the experiment, not counting the serious depreciation in the value of the property by reason of the published statements about it. The commercial value of the Fifth Avenue is doubtless \$5,000 a year Wile of course this sorry centralization less since the beginning of these complica-

be company of the theatre

have no place in the courts, and to give extended publicity to which is always damaging and oftentimes absolutely fatal.

The lesson learned from this part of the Fifth Avenue trouble is clearly-not to go to law. A little bit of sagacity and good advice to Mr. HARKINS and the GILSEYS would have wholly obviated this trouble which has ended in blasting the prospects of one of the most thoroughly representative theatres in

#### PERSONAL.

JACK-Samuel T. Jack was in town this

FACT-THE MIRROR has one opposition less this week. Josh Hart is ill.

WEBSTER-The dresses worn by Lizzie Webster in "Evangeline" were not designed

BARRETT-Lawrence Barrett is playing a ound of his best characters at Col. Sinn's, Brooklyn, this week. BARNES-William E. Barnes was last week

offered \$5,000 for his play "Only a Farmer's Daughter." He refused it. UNLOOKED FOR-THE MIRROR almost

doubled in circulation last week. Orders for this week show a further increase. DONNELLY - John Donnelly, the veteran agent, has resumed his connection with the

Carneross Minstrels in Philadelphia. HOFELE-Manager Hofele takes an active part in "Baba" at the Bowery. In a perpendicular sense, he has the best part in the

DE NYSE-E. F. De Nyse of the Star 18 just now getting off the most readable dramatic department (on Sundays) of any New

York paper. RICKABY-John Rickaby was in town on Sunday, ulster and all. He reports business with the Knights as good. They are now in Providence.

STAMWITZ-Elizabeth Von Stamwitz entertains high hopes of Joaquin Miller's "Mexico," to be given at the Grand Opera House on the 10th prox.

nore has been seriously ill, but is better. She has been staying with her mother, Mrs. Drew, in Philadelphia. Morris-Clara Morris has been compelled

DREW-BARRYMORE-Georgie Drew-Barry-

to cancel her Chicago engagement in consequence of ill health, and will spend the winter at Los Angeles, California. GILBERT-It is a pleasure to see John Gil

bert in one of his best parts at Wallack's again. His John Sheldryn, in "Ours," is a bright revival of interest in old times. OSBORNE-Negotiations are pending for the

appearance of Rose Osborne in Joaquin Miller's "Mexico" at the Grand Opera House. Emily Rigl is playing her part in "Almost a Life" on the road. ROUGH-Sam Jack, the Pennsylvania man-

ager, telegraphed to a weekly dramatic paper here that he was coming to New York. His announcement appeared next week in the form of an advertisement, and Mr. Jack was charged \$1.50.

HICKEY-Some curiosity has existed in dramatic circles to know what the initials "S. M." before the name of Manager Hickey of Syracuse means. It has been ascertained they stand for Solid Man.

CAZAURAN-A. R. Cazauran alternates his, journalistic labors with work on several new plays. A new work entitled, " Episodes of the Late War; the Autobiography of Tw Participants" will soon be ready. Unli the "Two Orphans" (Mr. C.'s first success) this is not from the French.

HILL-J. M. Hill, Denman Thompson's business manager, is credited with a good saying. A man told him in Boston that " Joshua Whitcomb " was a bad play. "Oh, yes," said Hill, "I know it, but it draws well. Those who have what you call 'good plays' can never get them produced, and if by chance they are produced they fail."

CLAXTON-Kate Claxton, while playing in Williamsburgh in the "Double Marriage" last Saturday, was sued by Mr. John J. Eller, her leader of orchestra in the Lyceum, for his salary of \$165,50, which has not been paid. Miss Claxton was before Justice Elliott, and she is to reappear in the court tomorrow to answer. This is but an episode in the chapter of catastrophes succeeding her failure at the Lyceum.

"'49,"-Joaquin Miller's new play written for McKee Rankin and Kittie Blanchard, called "'49," deals with the historical incidents of the Mountain Meadow massacre, out of which is developed the necessary amount of love, romance, pathos, remorse and all the other harrowing elements of human feeling indispensible to a successful border drama. Joaquin says it is better than the "Danites," and is "pervaded with a weird spirit of romance that cannot fail to impres most favorably the Fates." Rankin says h

Theatrical business is looking up just present, especially outside of New York Prospects are altogether brighter so far the managers are concerned, and the sprin very prosperous. T season prot ctors is perhaps not position of ears by reason of good as tions and repeat

Professional Doings.

Rose Eytinge is better.

John A. Stevens is reorganizing his "Unknown" compan

Miss Katie Put man resumes her starring tour on the 20th in st.

Katie Mayhew plays with John Albaugh in Albany on the 20th.

Barton Hill of the California Theatre arrived in town last Saturday. Phil Simmonds left for Albany, where the

Diplomacy" party are playing, on Monday. T. W. Davey has closed his traveling tour with Lawrence Barrett and returned to Detroit.

It is now announced that Mrs. Boucleault will play with her husband in "The Colleen Bawn.

Miss Adelaide Cherie has been engaged to play in "Diplomacy," beginning next Monday.

Mrs. Bowers, who plays at Sinn's in Brooklyn next week, will appear in the "Woman in Red.

Miss Rosa Rand has a benefit at the Park Theatre, Brooklyn, on Tuesday evening, January 28.

John Ellsler is said to be the oldest American manager, and T. W. Davey the next. There are two youngest.

Negotiations are pending to transfer the play of "Baba" to the New National Theatre, Philadelphia, on the 27th inst.

Robson and Crane are playing the "Two Dromios" at Arch Street Theatre, Philadelphia, the present week to large business.

Charles E. Locke, manager of the Bush Street Theatre, San Francisco, has made over \$20,000 off the Alice Oates engagement.

The Florences have been playing an enormously successful engagement in San Francisco. People have been turned away nightly.

Minnie Cummings claims to be still lessee of the Fifth Avenue Hall. The prospective of "Our Oddities" has become, therefore, a personal matter.

Harry Ellsler, manager Opera House, Pittsburgh, Pa., was in town on Monday looking after attractions. He was in negotiation for the Foys.

Mr. Herman Linde discontinued his performances at Steinway Hall after the recitation of "Macbeth" on Saturday. He i likely to reappear, however.

The snow blockade in the centre of this State was a serious loss to the managers of the circuits. Managers like Hickey, Lehnan, and Albang felt it most.

Dickle Lingard has closed for an ment at the Globe Theatre, following John A. Stevens. Miss Lingard will play in "La Cigale." The engagement is for two weeks.

Mezieres and Duplan return here with Aimee, appearing at the Park on April 17. The tenor of the troupe has not been decided upon, but it is known that he comes from

lace, manager of the Academy ntreal, has engaged George 44 American Cousin" combinaeek, commencing Jan. 20; also ingaged."

ohlke has been engaged at a 125 a week to lead the Fairy ot" during its run at the Park mmencing January 20, when Mr. ars as Caleb Plummer.

at flattering criticism passed upon urchambault" at the Broadway on ounced the piece "no good." This from the author of "Kisses" is praise indeed.

J. B. Studley has been engaged to play the leading role in support of Mme. Von Stamwitz at the Grand Opera House, in "Mexico," Joaquin Miller's new play, which will be produced February 10.

The Lingards are engaged at the Broadway for two weeks in "Les Fourchambault," with a privilege of four. Succeeding them comes George Edgar, in "King Lear," which is put down conditionally for the 27th.

Frank Chanfrau's business fell off over onehalf when he put on the "Octoroon" in San Francisco. The tenacity with which he holds on to this worn-out and threadbare old drama is a caution to the oldest inhabitant.

Wm. E. Barnes plays "Only A Farmer's Daughter" at Heuck's Opera House, Cincipnati. He has an offer from the management of the Standard Theatre, San Francisco, to take the piece there with Laura Don as star

As is customary in such cases, the employe of the Fifth Avenue Theatre have been th worst sufferers from the legal complication f the managers of that thea. e. It is always player who is first to be engaged, work, and last to be paid.

> . Gardiner is closing spring dated Morris, Frank Mayo, Marie Gorerine Rogers, Standard Company ley, Oates troupe, John E. Owens. eWade, " Haverly's United Mastotrels," "American Cousin Combinaorge Fawcett Rowe, etc.

Villiam Nannery Company, consisting and Mrs. W. F. Burroughs, Walter C. W. Holmes, John Armstrong, Baker, J. J. Ferron, Walter Lenner Phosa McAllister, Ida Van Courtsie Wilmer, Mrs. E. M. Post, and Miss fayer, open at the Academy of Music, in " The Romance of a Poor Young next week.

Philadelphia Thea The success of "H. M. S. 1 inafore" at the Broad Street Theatre continues unabated, and it is now calculated to keep it running until the 27th inst. It answers a popular want seldom supplied, and is in most respects an admirable piece of work, characterized alike by rare felicity of language, dainty conception of character and music that fairly sparkles in every number To say this is to say that it has all the best characteristics of a perfect musical burlesque; but its praises do not end here, for one of its chief claims to commendation hes in the fact that from first to last it is pure in sentiment and language, and absolutely fiee from indelicacy either in expression or suggestion.

This is an excellence seldom met with in a musical burlesque, and it is therefore notable. There is really a much larger constituency for works of this kind than can be gathered together for the tawdry and meretricious works which, while pandering to the transient favor of theatre-goers, afford no real or lasting sense of satisfaction. The acting in this work, though not perfect, is about as good as may be looked for. Blanche Chapman, the Josephine of the occasion, is a good singer and a very accomplished actress, easily assuming the pretty ways suggested by the dramatist's faint outline of "The Lass That Loved a Sailor." Miss Chapman comes from a singing family. She is the daughter of the comedian, Henry Chapman, and, on her mother's side, the granddaughter of Mrs. Drake, in her day the greatest tragic actressof the West. She is a sister of Ella Chapman, the soubrette and banjo-player, now in San Francisco with the Rice Surprise Party. Mr. Samuel G. Young is a good vocalist. His voice is a strong and pleasing baritone. Mr. Garner, who sings Ralph Rackstraw, the sailor who loved the lass, is also a good singer. Henrietta Vaders is well known as an actress of serious roles, and her Little Buttercup is a surprising illustration of versatility. Miss Belle McKenzie is a bewitchingly pretty actress, and plays well in subordinate parts. Mr. George Denham, the Sir Joseph, K. C. B., is an admirable comedian. The chorus embraces many fresh faces. The orchestral work is well done, and the mechanical appliances are very effective. The attendance has been uniformly large.

AT THE NORTH BROAD. George Fawcett Rowe inaugurated his second week at this theatre on Monday, appearng as Micawber. The support was good. zizzie McCall plays Little Em'ly with conaderable feeling, and Mary Stuart makes a most amusing and humorous performance. Lizzie Rich makes an angular and not at all unctuous Betsy Trotwood. J. B. Ashton gives a really good rendition of Dan'l Peggow'. Afr. Ashton is a good acter in this line of parts. Adelaide Thornton plays Rosa Dartle with considerable force and expression. The remainder of the performers are as follows: May Taylor, F. Fairchild, Charles Abbot, M. Hamilton, J. Taylor, F. Crane,

AT THE CHESTNUT "Within An Inch of His Life" continues to only fair patronage. The judgmen nounced upon it last week b verified. The piece has gaine compression, but scarcely enou attractive. Cutting may (a does) improve a bad piece, but it a good one. The acting merits fall to Lillie Grover as the Co E. Sheridan as Jacques, and Geo as the Count. The idiot of Charl though very realistic, is too far en and hence fails somewhat of its pur Jeffreys, who plays the heroine, has perceptibly of late, and may develo to a very fair actress. "Ours" "Within An Inch of His Life," then the new play by Hart Jackson, and then "The Tower of Babel," by Julian Magnus and H. C.

Mr. McCullough's engagement closed at the Walnut on Saturday. It was successful, although the houses declined in numbers toward the close. "Pizarro" does not draw well in these days, and it is a pity that another play was not selected for Mr. McCullough's benefit. The long-anticipated event of the present week will be the production of " Mother and Son," Sardou's play, which was one of the successes of the Union Square Theatre. It is an adaptation of "Les Bourgeois de Pont Arcy." On this occasion the Walnut Street company will be reinforced by the appearance of Mr. George Clarke, Miss Linda Dietz, Miss Ida Vernon, Mrs. Marie Wilkins and pretty Lilian Cleves Clarke, Miss Dietz and Mrs. Wilkins play their original roles. Yesterday afternoon and evening the benefit tendered to Manager bodwin by leading citizens of Philadelphia,

AT THE WALNUT.

has announced to take place in two perf ances. In the afternoon the bill incl whole of "Mother and Son," the "Camille," with Mr. Charles Jr., as Armand Duval, and a rec on" was enacted, and Miss Hint nyson's "Charge of the Light Brig the cast of "Camille" will be Mr. Walcot, Mrs. Creese, Mrs. Henri, M lite, and Mr. Taylor.

AT THE ARCH espeare's. It is notable that this distribution in this Crane and Robson appeared on Mo Two Dromios, that clever co ed its greatest run in this country re, when John and Frank Drew nios for upwards of one l Crane and Robson are ex

amusing in these parts. They constitute good contrasts and are funny throughout. They supplement each other well.

At the other houses little that is new is transpiring. At the New National, the sensation drama, "The Italian Padrone; or, The Slave of the Harp," a new variety company, and several of the features of Coup's Equescurriculum are presented. A ring is provided for the circus acts. The attendance has been fair. The Museum, after undergoing all manner of attractions, has declined again to that threadbare "stand-up," "Uncle Tom's Cabin," in which Miss Hattie Arnold, little Ida Glenn, Miss Florence Richmond, A. R. Phelps, Robert Sheridan, E. P. Wilkes, and J. Louden appear. Nothing is to be expected from such a production, and the closing of the house may be now looked upon as

#### Our Managers.

ROBERT MILES OF CINCINNATI.

R. E. Miles, the manager of the Grand Opera House, Cincinnati, is, after J. H. Haverly, probably the most enterprising manager in this country. Fortified by long years of experience in the business, gifted with a very keen sense of what is calculated to please the public taste, and with a force of character surmounting most obstacles, he unites nearly all those qualities which go for to make up that peculiar character, the successful dramatic manager. Miles has had a varied experience, but he has profited with it, and is really one of those to whom the American stage is so largely indebted for its capital, enterprise and brains. Though now the senior manager of the Grand Opera House, one of the most prominent theatres on the Continent, Mr. Miles commenced his professional career, as may be truly said, at the lowest rounds of the ladder. A few years since the equine drama being very popular, Mr. Miles identified himself with it, and became an excellent actor in such roles as "Mazeppa," "Dick Turpin," etc., in which he made a fortune, a large part of which he lost in management. As an instance of Mr. Miles' recuperative resources, during the late war while rehearing "Mazeppa" at the Louisville Theatre, the horse used for "the fiery untained" fell from the top run, and was instantly killed. Mr. Miles, nothing daunted, went to a livery stable in the neighborhood, selected a very handsome animal, which proved to be remarkably intelligent, and the performance passed off as though the horse had done the part for years. Probably the best animal ever used for the part was Mr. Miles' "Hiawatha." This mare, Miles used to assert, could do everything but talk. While filling an engagement some years since in the old Museum, then under the management of Mr. John E. Owens, "Hiawatha" was photographed from the roof of the building, whither she had followed her master. Her death in that city was a serious blow to her master, who was greatly attached to her. Mr. Miles has managed, in his time, nearly every legitimate theatre in Cincinnati with varying success. Commencing at Bates' old National, having purchased the lease from Mr. Samuel Colville, paying therefor something over twenty thousand dollars. Thence he went to Robinson's Opera House, being the first lessee and manager of that house. When Mozart Hall was transformed into the Grand Opera House, the irrepressible Miles also became its manager. For that season he managed it as well as the Robinson Opera House; the latter not proving a paying institution, he gave that up, and devoted his me to the Grand Opera House. This house uring the past season has been unusually cessful, every engagement so far being rofitable. Mr. Miles, for the past two or three seasons, has also guided the fortunes of the handsome little Alice Oates. He accompanied her to California early in this season. In San Francisco they have just concluded Bunner. It is said to be a very strong piece. an engagement of seventeen weeks, something unprecedented in that city. The profits have been large. Mr. Miles, during his managerial career, has operated extensively in almost every branch of amusement. Occasionally he has speculated in circuses; these, however, have for the most part not proved very lucrative.

Personally, Mr. Miles is a most affable gentleman, and is extremely popular with all classes. As a manager, he enjoys the esteem and confidence of the profession generally. Indeed, he is best known to many as "genial Bob Miles." His management of the Oates party shows him to be a manager of most restless and persistent energy, and most unconquerable perseverance. Being now just in the prime of life, it is possible Mr. Miles may long gladden the hearts of his friends.

P. H. Lehnan, the enterprising manager of the Wieting Opera House, Syracuse, N. Y., says that his business has been fine all the season, and in answer to a remark about the opposition, said there was no opposition to speak of, as the manager of the other place was out of town nearly all the time and the nouse is seldom opened. In fact, when it was pen the losses were more than when it was losed.

C. H. McConnell, manager of National rinting Co., Chicago, writes that his busiss was never better. They are working I night two nights a week. This cannot be nsidered as an indicati show busiss in that particular ecause this prints for m traveling tablishments, and t ts of America, (

#### THE VARIETY THEATRES.

#### Sentador's Views on the Decline (?) of this Amusement.

Scarcely a week passes but what some one arises and proclaims through the press that the variety business is dead. He then proceeds to recount the causes which have led to its demise, and ends by asking that it be properly interred. A writer in the New York Star, last Sunday, went perhaps a little further than others have done in this direction, and under the significant and awe-inspiring head of "The Doomed Variety Business," took occasion to state :

The variety business is "on its last legs" in this city. The burlesque troupes of the higher order-the "Evangeline" and Colville parties-fully gratify all the popular taste in that direction, and the regular variety business is retreating to the Bowery beer-saloons, whence it originally came. Tony Pastor is striving to hold his own in Broadway, but the task is a hopeless one. This season has been disastrons to his house as well as to the Comique. The flat has gone forth; variety must depart from Broadway. If Pastor could get the lease of his old house in the Bowery he might hold on; but if he clings to Broadway his fate is certain.

Now it may as well be said in answer to this that variety is NOT on its last legs in this, or in any city; that, so far as may be judged from the business done, it is in a most flourishing condition, and that so far as the future is concerned, it promises well.

As regards the burlesque troupes of "higher order," there is considerable to be said on both sides. The writer in the Star has chosen a very unfortunate illustration. Gus Williams, who is no longer a first class attraction on the variety stage-and we say this without implying any detriment to his powers-went to Booth's to play in "Evangeline," and became at once the "star" attraction. Next to him in prominence was Larry Tooley, an old variety actor, and surely not to be regarded as a great "card" on the variety stage. This certainly indicates more decadence in the legitimate stage than in the variety theatres. It shows, too, a healthy progress among variety patrons in contrast to the stationary position of the attendants of regular theatres.

But perhaps you will say, This is not a fair example.

The Stetson "Evangeline" troupe which played at Booth's, has for a rival the original Rice "Evangeline" troupe, now at the Lyceum. Here again is another example. By common admission and consent, George Fortesque is the star of that organization. Fortesque is an old variety actor. His place on the variety stage has been filled by new lights and new faces. This surely does not show variety to be on its "last legs." In the Colville troupe, the remaining example given, there is not a member-with the possible exception of Charley Drew-who has not a superior in his or her line of business on the variety stage. Jennie Satterlee is a better burlesque actress probably than any lady in Colville's company. But Jennie Satterlee plays small parts in Tony Pastor's and is never cited as a "star" on the variety stage.

The statement that "the variety business is retreating to the Bowery beer saloons. whence it originally came," is untrue. The Bowery variety theatres are doing well by reason of the intrinsic merit of the attractions they present. Donaldson, Gieselberg and Miner have, by good management and good shows, gradually drawn fine business to their respective houses. This is an advance, not a retreating.

Tony Paster is not "striving" to hold his own, but is holding it. He has encountered stronger opposition than usual this year from the fact that the four down-town theatres are this year all open, that the Bowery Theatre is drawing largely, the Windsor in the field, and that, moreover, the three Bowery variety theatres have uniformly good attractions at excessively popular prices. Tony has done well nevertheless. The statement that the season "has been disastrous to his house as well as to the Comique" is simply ridiculous. The Comique has undergone a season of almost, unparalleled prosperity. The culminating statement in the article that Tony might "hold on" if he got back to the Bowery, is

almost too frivolous for notice. So far from this being a bad season for varieties, it is a very good one. Ask any of your up-town managers what theatres are doing best this season. If we mistake not the answer will be that - Heuck's Opera House, Cincinnati, and Theall & Carton's, Williamsburg, have done the best average business this season of any two theatres in

They are both variety houses.

They have done better than the "legitimate" theatres in those cities. Variety is a growing interest. It is becoming the money making branch of the theatrical business.

Take as example the man who ought to be at the head of the variety business in America to-day-Josh Hart. Had Hart continued in the variety busi-

ness, he would be a rich man to-day. The variety business is as prosperous

ever to-day. Go with me in mind around the country and see whether it is progressing or declin-

Begin in San Francisco. The theatre of that city which has made the most money is Lock's Bush Street Theatre - a variety house. Alice Oates has just finished a 17 weeks engagement there.

Proceed to Chicago, St. Louis, Louis-\* to all ville, a I ven will find the same thing "he best Ir

same condition of affairs will be found. In New York it is about the same. Tony Pastor, Harrigan and Hart, and the three

East-side managers have made more than Lester Wallack this season.

There have been enough of these assaults on variety theatres. The interest is doing well, as it deserves to. It is run on the firm basis of giving a good show at small prices, of engaging attractions for precisely what they can draw at the box-office, irrespective of the likes of the manager.

It is but fair to add that the majority of variety entertainments now being given in New York, are more popular and more attractive than the shows given in other theatres, and are consequently, and as a matter of course, better attended. SENTADOR.

### HARRY MINER'S.

The bill presented at Harry Miner's this week included Pat Rooney, who is welcomed back after his stellar tour, Morris and Fields, the German team, Haley and West, the Herbert Brothers, gymnasts, Wiley Hamilton, Bingham the ventriloquist, Frank Bennett and Georgie Kaine, Johnson and Bruno, Billy Carter, the Cahills, the French Twin Sisters, and A. H. Sheldon. We very much question whether there is in New York to-day an entertainment which combines such a variety of attractive features as does this bill of Miner's. There are " cards" in it any one of whom would have made the fortune of a variety manager ten years ago. Pat Rooney's excellence as an actor is truly remarkable, though by no means versatile (giving, in fact, the very same sketches now that he did three years ago). Rooney's grotesque playing does not wear away its early welcome and is indeed as popular as ever. Mr. Miner's bill this week is really a fine one and draws to his house the attention of all those who wish to pass a pleasant evening's entertainment.

#### THE LONDON.

Manager Donaldson of the London is this week very little behind Miner in the merit and attraction of the bill he offers. Among those comprised in the programme are Ira A. Paine, the sharp-shooter, Lydia Rosa, Clara More, Alex. Zanfretta, Harry Budworth, the Davenport Brothers, Mulligan and Morris and Fanny Prestige, who seems to have become a fixture at this establishment. Business continues good.

#### THE VOLKS GARDEN.

Manager Gieselberg is met with his usual success in catering to the tastes of the Volks Garden patrons. He presents this week Ben Dodge, the impromptu vocalist; Lulu Francis, Ada Weaver and Nellie Parker; Keating and Sands, the Thompson Brothers adn Sam Norman. The entertainment concludes with the popular burlesque of "Black-Eyed Susan," in the presentation of which the entire company takes part. A good bill of attractive features is promised for next week at this house.

## THE COMIQUE.

Harrigan and Hart are this week presentng one of their inimitable local productions. It is called "The Mulligan Guard Ball," and is announced as a sequel to the "Mulligan Guard Pienic," which created such a favorable impression and attracted such large houses early in the season. The full cast is

Dan Mulligan, Edward Harrigan; Tommy Mulligan, his son, Tony Hart; Sam Primrose, barber, captain of the "Skidmore Guards," John Wild; Palestine Puter, chaplain of the "Skids," Billy Gray; Gustavus Lochmuller, Harry A. Fisher; Gustavus Lochmuller, Jr., Emil Heusel: Phil. Garlic. Ed. Burt; Walsingham McSweeney, M. Bradley; Schnip Schneider, John Mealey; Ambrosial Rosenfelt, Jos. Fitzsimmons; Bridget Lochmuller, Annie Mack; Katy Lockmuller, Nellie Jones; Cordelia Mulligan, Annie Yeamans; Maggie Murphy, Lizzie Edwards; Eunice Snow, Nellie Boyd; Anastasia Appledorn, Tillie Nichols; Caroline Williams, Johnny Shay. Mulligan Guards-Tommy Gilmartin, A. Melton; Mickey Freely, Frank Powers; Dick Sheridan, Luke West; Phil. Hurley, B. Holy; Abraham Purcell, M. Forest; O'Donovan Clancey, B. Arnold; Alonzo Brady, G. Brown; Timmy Flynn, Frank Osgood. Skidmore. Guards .- Furguson Clinton, Ed. Goss; Palmerston Duby, Jim Fox; Sunrise Mitchell, Johnny Queen; Mountchesington Grub, B. Overack; Herman Gulliver, Sam Smith; Socrates Perkins, H. Felton; Nero Nayler, A. Double; Sylvester Sampson, Frank Nelson.

Incidental to the drama, Ed. Harrigan sings "The Hallway Door." The play is clearly a success. It will run until further notice. The variety attractions include Jennie Morgan, Goss and Fox, the Snow Brothers, Queen and West, John Wild, Billy Gray, Johnny Shay, Emme Hoffman, and Kitty O'Neil.

## TONY PASTOR'S. "

Tony Pastor announces a complete change of bill at his theatre this week. The programme is composed of entirely new features throughout. Among the attractions are John Till and his troupe of marionettes; W. C. Turner and James Maas, in the "Ulster Brothers," and "The Demon of Harlem Flats;" Bryant and Hoey, John Morris, Wm. Conrad, the Langlois Bros., J. C. Turner, and F. C. Geyer, May Vernon and Mr, Pastor himself. The attendance has been as good as usual. Next week a mamber of excellent attractions are anne anced to appear

#### Variety Notas.

The Windsor has been doing a light he

Sam Devere appears at the Theatre Co mique February 9.

The success the Comique is achieving is something remarkable.

Sam Devere begins an engagement at the San Francisco Minstrel's next Monday.

John Sheridan and Alecia Jourdan go to Boston with Tony Pastor next week.

Bryant and Hoey have been welcomed back to Tony Paster's this week. They make a good team.

Neil Burgess has had a play written for him by C. B. Lewis of the Detroit Free Press, called "Bijah."

No one should miss the opportunity of seeing "The Mulligan Guard Ball," as given at the Theafre Comique. It is excellent.

Cool Burgess and Georgina Smithson, two of the best cards on the variety stage, are appearing at the Tivoli Theatre this week.

On the 20th inst. Tony Pastor takes his entire troupe to the Howard Athenem" ton, for a week's engagement. Ton himself.

A stranger in New York being ask he knew where the Metropolitan Ho replied that it was opposite the theatr Frank Girard always played.

Harry Bloodgood was in the city last looking hale and hearty as ever. He the Opera House, Fall River, Mass., thinst., with a strong variety show.

Hugh Fay has returned to Brooklyn two successful seasons in the West. He mains at the Brooklyn Volks Theatre the remainder of this season.

Variety business is looking up in all t large cities, and in places like Indianapol Buffalo, Fort Wayne, Pittsburgh, etc., tl variety interest is the chief one of the place

The condition of the American variety performers now in England is represente very deplorable. Recent letters are st in advice to brother professionals not to c the sea.

The new faces at Tony Pastor's The next week will be as follows: Jeppe Fannie Delano, Sanford and Wilson, H and West, Morris and Fields, the Swa the Courtlands and John Morris,

The "Pathfinder" Combination, of which Chas. Rogers and Mattie Vickers are "stars," have not been as successful in the West as they deserved. Both Rogers and his wife are good performers, and they deserve clearly to do well.

Harry Richmond was released bail in Philadelphia last Saturda Waterman becoming his bond. killed one Archer, a Philadel about three months ago. This is provadly the end of the case.

Irene Murdock very sensibly threw up her engagement in Indianapolis, in consequence of the manager exacting as a condition that she appear in the wine-room. This precedent. if more generally followed, would draw the line closer between the "dives" and the accredited variety theatres.

Messrs. Hyde & Behman of the Brooklyn Volks Theatre will start a minstrel band on the road next month. Billy Barry and Sam Devere are to be the end men. The first part will show up the "forty men in cork." They will travel for the remainder of the season.

Miss Jennie Morgan makes this week her first appearance at the Theatre Comique since it came under the management of Harrigan and Hart. Miss Morgan is in many particulars the most pleasing vocalist on the variety stage, and her engagement here is a subject for congratulation.

Josh Hart's Novelty Company, one of the most overrated collections of "variety" ple ever introduced to the San F. public, have just concluded the ment at the Standard Theatre hoped that this is the last time see Mr. Hart and his famous agg frauds.-San Francisco Era.

Manager Harry Palmer of the Comique Theatre, New Bedford, Mass., and Gaiety Theatre, Fall River, has been in the city the last few days, engaging people for the weeks of Febrbary 20 and 27. Among those engaged are: William C. L. Farwell as stage manager; Hogan and Lord, Lawton and Turner and Miss Delia Turner, Dan Nash and Bryan O'Lynn, J. D. Kelly, Howard and Sanford, The Three Burtons, Mackin Tillie Antonio and Emma Hinel

## Fiske to Jefferson

FIFTH AVENUE THEATRE, Jan. 6, 1879. DEAR SIR:-The orders of the Receiver restrict me to the front of the house; but I wish to convey to you my sincere ympathy with you in the outrageous insult attempted to be offered you by Mr. D. H. Harkins, who has charge, under the Receiver, of the stage, and by whose mismanagement, neglect (or worse), there is no company to support you this evening. With many thanks for your past kindness, yours faithfully,

STEPHEN FISKE Mr. Harkins' response is not recorded.

The Western papers are full of accour of the alleged marriage of Fanny enport has been port. knows noth

#### "COOKING IT UP."

tch from Life-Council Scene to Be se Office of the Scandal Trap. seng m agoin' for to go for the morality of age," said the editor, rubbing the on his temple and looking sternly at but literial staff.

on't you think?" said his staff, who of had taken a stool in front of him and was trying to look straight, "that our best hold is the immorality? We're more at home, as it were-

"No sir," replied the editor, rubbing the back of his hand over his mouth. "Now that we have got a fair circulation, we must uphold the purity of the theatre.'

"How?" asked the staff. "If you increase the vituperation, shall you not have to increase the salaries? It's my present notion that the 'vitupe' is pretty well worked at urrent rates."

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"We must have fresh, unsullied brains. Must employ writers of moral character," he chief went on.

"Do you mean to discharge me?" asked the staff, in some alarm.

"No; you can go on slinging the funny. You stick to Charley Mapleson. But for this higher and nobler work of moral purification, I shall employ-"

"Who ?" "Cazauran," replied the Master-Mind. "You don't deny, I suppose, that Cazauran has been agreat and good man for a year, or ever since he's been with his present manager. Did you read his article in the Sun on dramatic construction and the genius of Cazauran?"

"No; but Shanks of the Tribune called my attention to it. Shanks is a great admirer of Cazauran's; carries his record around in his pocket and reads it to people." "A great mind, sır; we'll get him to assail

the morality of all the actresses not engaged at his theatre." "A brilliant thought! But can't you do

something with Joe Howard?"

"Listen to me," said the chief, turning the dirty side of his face, and trying to catch the eye of his staff (which is a very difficult thing to do). Listen to me. A man is no good to run a dramatic paper unless he knows something of life. I heard Dave Croly say one day when he kicked a reporter out of the World office for taking things out of the editor's coat : 'There ! I'll bet a \$10 note to a cent that that rascal will go and start a dramatic newspaper.' And he did! I watched that man's career with interest and pride. In the course of ten years I used to meet him in various parts of the city, getting kicked out of houses for not paying his rent. There was something noble about the fellow, for he kept a list of all the men who kicked him."

"Brave man !" said the staff. "Now, sir," continued the editor, "he has

grown fat and-"Kicks back !" suggested the staff.

"What I was going to say is this: He found that the true elements of nobility were in the fellows who have suffered and starved and have a register of kicks. When it comes

to writing subtle personal paragraphs, Mr. wields the most graceful pen in the country. But it isn't that that makes me like the fellow. It was the little transaction about the \$1,500 check drawn on Merriam. Those are the things which betray the nimbleness of Mr. —'s pen. Cazauran tells the story with inimitable gusto."

"So does Shook," said the staff. "But 's best articles are written over a nom de plume, I believe."

"Oh, yes; he uses any name that comes handy. He signed a sensation article once with the name of Abe Lincoln. At other times he signs Merriam, or anything that comes handy."

"And gets well paid?"

"Yes; I told you he got \$1,500 for the Merriam article. I can't afford to pay him anything, so I find out who he wishes to abuse, and thus command his fertile brain and fluent pen. I'll employ him to find out things about actors' private vices that the press never meddles with-and publish 'em." "Ah, I'm afraid he's not the man for that; he has private things of his own."

"There you make a mistake. Unlike all other fellows, his private affairs are public." "How would it do to have him open a boarding-house, and run it in connection

with the paper? We could abuse all the actors who did'nt board with us."

"Too thin!" said the editor. "I've tried that. The thing to do now is to attack the morality of the actresses. Refer to a certain leading woman, and threaten to give names, and call on a certain manager to eject her from his company. Every theatre in the city will-be in a buzz, and every actress will buy the paper and tremble. Cazauran must have been snubbed half a score of times by respectable women in the theatre. I'll bet you a hat he's dying to write about 'em. Look here! The true policy of life is to find out what your friends don't want you to know. Dave Croly made a great mistake when he thought that reporter wanted to steal the pocket-money out of the editors' coats. No, sir; what he was going for was the private letters. If we work this thing right with one theatre, we can do anything we like with it. Here, let's imagine a situa tion for the sake of illustration. Here's two theatrical partners-one holds the other's secrets, and mixes himself up with the other's 'omestic affairs. Here's one attache who holds the partner. Then I hold the at tache. D'you see the chain of events? Why shouldn't I, as the last depository of

the secrets of the house, use my power (!) and run the theatre ?"

"True, and so run -, for the theatre runs him indirectly."

Here the masterly genius of the editor began to dawn upon the staff.

"A wonderful mind!" he ejaculated, "But tell me," he asked, in a diffident manner, as he turned one eye in and the other out, "who runs the editor?"

"Nobody, by heaven!"

The staff eye was still rolling. "I was thinking," he said, "whether I ought not to give a little of my time to some other dramatic paper. There's THE MIRROR, for instance, would like me to write an article oceasionally on the Ben Gregory case."

"My boy," said the chief, "you're a roguish fellow. There's an arch look your eye that I like. Is that the reas the way, why they call you Archie! Well well! I'll give you \$8 a week stre Go on, now, with that article on Me Ro cault's wife."

Jennie Hughes in Court.

A law case of considerable interest to prefessionals has lately been decided in the Court of Common Pleas. It i ments a dual point of whether dramatic agents in making engagements incur any individual disancialresponsibility.

On December 5, 1877, Jennie Hughes was engaged by Brown & Barnes, the wellknown dramatic agents for Stanhope & Mitchell, managers of the Harlem Music Hall, to sing at that theatre, and to appear in her specialty of "Pink Dominos." The engagement was for two weeks, commencing December 15th, and Miss Hughes was promised for her services a salary of \$100 a week. The managers agreed to deposit this amount with Brown & Barnes, but failed to do so. Miss Huglies sang, but at the conclusion of the first week was not paid, so she stopped. She claimed to look to Brown & Barnes, who had negotiated the transaction, for her money. In order that the case might be decided in one of the minor courts, the claim was made for \$95, and assigned to Mary Stahlhuth, a domestic in the employ of Miss Hughes' lawyer. Action was brought in the 5th District Court. Brown & Barnes testified that they simply negotiated the transaction between Miss Hughes and the Harlem managers, for a commission of five per cent .. and had no other interest in the matter. Judgment, however, was rendered in Miss Hughes' favor for the full amount. Brown & Barnes then gave security and appealed the case to the Court of Common Pleas, General Term. The appeal was argued November 18, 1878, and a decision was rendered January 6, 1879. Judge Van Hoesen reversed the judgment of the lower court. By this decision dramatic agents are freed from responsibility in the event of failure on the part of the managers to perform their part of the contracts signed. As the decision is one that may be needed at any time, we publish it in full:

Hon, George M. Van Hoesen, Judge, delivered the following opinion:

"The judgment must be reversed. Upon Miss Hughes own statement it is clear that the most defendants promised to do was to see that she was paid. The defendants were agents for Miss Hughes, and employed by her to negotiate on her account for an engagement with Stanhope & Mitchell, to sing for them in Harlem, and authorized them to pay the defendants for their services as her agent in negotiating the engagement, a commission of 5 per cent. The defendants were not principals in any sense of the word, and Miss Hughes gave credit, not to them, but to Stan-

hope & Mitchell. It is evident from her own testimony that she never thought of holding the defendants as her employers, until she failed to collect her salary from Stanhope & Mitchell, who promised to deposit the amount of her salary in the hands of defendants, but failed to do

There was no written promise on the part of the defendant to pay the debt of Stanhope & Mitchell. That is a sufficient answer to this action.

But apart from the fact the evidence taken as a whole leaves no doubt upon my mind that the defendants never promised, nor were they understood by Miss Hughes to promise, that they themselves would pay her salary if Messrs. Mitchell & Stanhope did

Judge Charles P. Daly concurred. This judgment is likely to settle the matter definitely that dramatic agents incur no liability in making stock engagements.

## Whereabouts of Professionals.

Ada Cavendish is in Detroit, Barney Maeauley in Troy, Charlotte Thompson in Ottawa, the Florences m Son Francisco, F. C. Bangs in Savannah, Fanny Davenport in Chicago, Geo. Knight in Providence, McKee Rankin in Scranton, Mrs. Chanfrau in Nashville, J. K. Emmet in Lancaster, Jos. Murphy in Terre Haute, John McCullough in Boston, Jane Coombs in Texas, J. C. Williamson in St. Louis, Kate Claxton in Oswego, Lawrence Barrett in Brooklyn, Lotta Mary Anderson in Louisville, Vashington, Milton Nobles in Orlean, Marie Zoe in Cincinnati, Crane

mageri

"ENCACED."



pute. We armounted in last week's Mission decision of the knotty and roach disputed first Horace Wall art my as agent for b. A. Sothern, had served papers on George Parkes .

Frank Hardenberg to restrain them from playing the piece. Parkes, however, seemed intent on doing it, and dates were being made for his appearance in it in several cities. The most recent of these was with Manager Wallace of Montreal. Horace Wall in answer to the original paragraph in THE MIRROR, has sent us for publication his side of the matter. It is as follows:

NEW YORK, Jan. 14, 1879.

ERNEST HARVIER, EDITOR N. Y MIRROR: DEAR SIR:-A paragraph in your last week's issue intimated that a Mr. Parkes, not content with appropriating Mr. Sothern's 'American Cousin" (which he has been trying to act to a most pitiful and scanty array of unappreciative listeners), intends to produce W. S. Gilbert's burlesque comedy of "Engaged," which is the property of Mr. E. A. Sothern and J. S. Clarke, for the United States and the Canadas. These gentlemen paid \$2,000 for said comedy, and it is just as much their property as an English horse or silk dress would be, and I intend they shall have the same protection for their purchase as the law allows for a theft of any kind. Messrs. Parkes and Hardenberg, aided by Mr. W. R. Deutsch, manager, and C. Randolph Gardiner, agent, have thought fit to engage together to defraud Mr. Sothern of his rights in the "American Cousin." He has been duly informed and will appeal for redress against all parties concerned, upon his arrival here in March.

I have notified publicly every manager of importance in the country, that any and all persons infringing any rights will be held responsible. If a moral warning is no good, we must try a more severe one.

While we have nothing to fear, in point of ability or importance, from those engaged in the representations given thus far, I hold it but just that legitimate managers should discountenance these acts of dramatic vandalisms committed by irresponsible actors, and backed by managers (?) or agents of no less questionable standing. Most respectfully,

HORACE WALL.

THE OTHER SIDE.

While Mr. Wall, acting as agent for Mr. Sothern, was taking steps to prevent the production of the piece, Charles K. Burns, the representative of John S. Clarke, was not idle. He sent to Charles R. Gardiner the following letter, which we have before us:

PHILADELPHIA, Dec. 23, 1878. C. RANDOLPH GARDINER:

DEAR SIR;-I am informed that you are about to produce the play known as "Engaged." It is the exclusive property of J. S. Clark, whom I represent. If you do so, you will be held responsible for all loss or damages which Mr. Clarke may sustain. Yours &c.,

CHAS. R. BURNS, Atty.

for J. S. CLARKE, Esq. A similar letter was sent to Geo. Parkes, Frank Hardenberg and George Clarke. To it Gardiner responded:-MR. BURNS:

DEAR SIR:-Yours of 23d duly received. I never had any intention of producing the play in question, nor do I know of any one that does. Mr. George Parkes' Company did at one time talk very seriously of doing the piece, but when he heard it was the property of Mr. Clark, he abandoned it.

I am very glad you have written us on the subject, because my intimate business relations with every organization of importance, gives me the opportunity to notify them of Mr. John S. Clark's ownership, a right which I think all responsible persons will respect. Very respectfully,

C. R. GARDINER. In answer to Wall, Gardiner says: "Mr. Horace Wall seems to be wasting his thunder in the matter, in assuming to protect the piece, in the interest of E. A. Sothern, since the regularly authorized agent of Mr. Clark is Mr. Chas. Burns, of Philadelphia. The latter gentleman has conducted Mr. Clarke's affairs for years, and claims to be empowered to look after 'Engaged.'"

Wall, on the contrary says that he acts for equitable right and and Sanitable to the Clark and Sothers are homeoned two

If any other or play three mough. That He knowed tale

ing it), their rights as owners should be re- of the girlishness of mien which would make spected. "Engaged" will be played at the Park Theatre, February 17, as advertised, but till then a cotinuance of the trianguler fight may be looked for.

MR. PARKES' STORY.

Mr. Parkes being interviewed by a representative of THE MIRROR on Tuesday, said in answer to the inquiry: "What is your side of the matter?"

"The play of 'Engaged' was purchased by me. I got it from England and had the first copy of the piece that reached this country. I propose to gain all the advantages accruing from my purchase, and shall therefore, play the piece. If Mr. Wall or anyone contests this right he is at liberty to test it."

It is added on behalf of Parkes that in the absense of any international copyright there is no real ownership of the piece, hence that he has as much right to play it as anybody. Altogether the case is a very pretty and as it stands.

#### "Les Fourchambault."

Les Fourchambault," produced at the Broadway Theatre on Monday evening, is one of those plays which an excess of preliminary praise damages irreparably. The piece has been so much written about, so often talked about and been so frequently just on the point of being presented, that interest in it declined to the extent that very little was cared about it. The Lingards, who have been playing the piece about the country, presented it for the first time in New York on Monday. The house was large, and, in some measure, representative. The result of the performance may be summed up briefly Those who had heard of the piece were disappointed; those who had not were well pleased. The play is not a bad one, but it presents such blending of stage romance with the most advanced French social theories, that very little vestige of a play (from the American standard) is left. The story briefly stated is this: Marie Letellier, an orphan, played by Alice Dunning, is a guest at the house of Mons. Fourchambault, a wealthy French merchant, under the domes tic domination of his wife. M. Bernard Fourchambault's illegitimate son is a friend and admirer of Marie's, as is Leopold his half-brother. Bernard's suit is an honorable one. Leopold's is not. The house of Fourchambault is about to fail. Bernard saves it, and in doing so spares his natural father from a serious dishonor. Leopold continues his advances to Marie, and as a result scandalous suspicions are created against her. These Bernard courageously breaks down, and the piece ends with a tableau of Leopold repenting of his error, while Marie marries Bernard, and the other of the dramatis personse are made happy. The objection to this piece, as to all French pieces which revolve about the pivot of social complications, is that while more or less valuable as studies of character, and notably trenchent in opposition to social abuses, they exalt vice and make wrong-doing attractive. In this play, as in a dozen other French plays, the bastard son is made the hero. The profligates and Magdalens are all rehabilitated, and the good people of the play left generally to shift for themselves. There is nothing really immoral in the Fourchambaults, but its teachings are unhealthy, though not alluring enough to be open to the charge of being dangerous. The play is defective in construction, but not vitally so. The characters are strongly drawn, well contrasted and measurably interesting. The action is rather prolix, the dialogue never brilliant. Mr. D. Dalziel, who has done the work of adaptation, is the same gentleman as devised "Tit for Tat" for BROAD ST. THEATRE. American theatre-goers. His work is generally commonplace, though he has adhered with becoming judgment to the original in many cases, so much so in fact as to foster the belief that if he had never departed from it, his adaptation would have been much more acceptable. The first act is extremely "talky" and the movement in all of the ear lier acts much too slow. None of the climaxes are worked to the highest point. They occur for the most part abruptly. The dialogue betrays a hand better skilled in newspaper reporting than in the more serious work of dramatization. Allusion is made in one place to a wife wearing the "overcoat" in a certain household. We take this expression to be equivalent to a statement of her superiority, but it is at all events inelegant and out of place. Elsewhere in the piece Leopold, after a stormy interview with Marie, in characterizing her repulse of his proposals says: "At first she kicked." This may be Mr. Dalziel's idea of terse English, but it strikes us as being not at all ble or dramatic.

"Les Fourchambault" furnishes se some really good acting. And it, said without flattery that the represe at the Broadway, so far as the acting of principal roles is concerned, is good. Miss Alice Dunning, whose rare and exquisite personal beauty has proved more or a barrier last Monda, than an aid to her success in serious roles, and to criticise whom is an unusual proceeding, acted Marie Letellier in a manner worthy of the most unqualified praise. Realizing in every movement a woman of the most sumptuous type of loveliness, acting with apt intelligence and investing it with rich individuality, she conveyed to the audience's sight and mind a conception of characdifference in Philadelphia, Genevieve Ward Sothern, and is striving simply to have an ter nearly approximating the author's ideal.

the part still further attractive, is equally undeniable. But she plays her part with force and effect, and surprised many by her exhibi tion of emotion and intensity. Mr. Jos. Wheelock, to whom falls the part of Bernard, plays it with a discrimination born of long practice, and in the famous meeting of the two brothers in the last act-really one of the gems of the piece-aroused the house to a pitch of great enthusiasm by a display of great feeling and by his passionate recital of a number of strong but conflicting sentiments. Mrs. Carbart endows the role of Mme. Bernard, with a rugged dignity quite in keeping with the character, and may be credited with a success. O. H. Barr is a young actor of considerable promise. His, performance of Leopold is scarcely calculated to enhance it, however. It is fair nevertheless. Wm. Horace Lingard is altogether out of place as M. Fourchambault. W. H. Crompton and Miss Laura LeClair were seen to advantage in other roles. Ilion Davean doubled the role of a servant, and was young and old in alternate acts. Miss Dickie Lingard, who undertook the fresh, girlish role of Blanche Fourchambault, is probably instinctively as bad an actress as there is now before the public. Without figure, voice, intelligence or training, with no power of simulation and very little capacity to appreciate effects, she is quite out of place in anything beyond burlesque, and should never therefore attempt serious roles like Blanche. She is to play shortly in "La Cigale," a line of performance she is probably better qualified to fill. "Les Fourchambault" was well set at the Broadway. It will hold the stage all this week. At the conclusion of the engagement of the Lingards, which occurs Jannary 27, George Edgar, one of the managers of the theatre will appear successively in King Lear, Brutus and Othello. Mr. Edgar's powers are well spoken of. These must justify everything that has been said of them to attract profitably in such wellknown roles as these.

The "Diplomacy" Combination.

There has been somewhat of a disagre ment in the "Diplomacy" party. It led to the rumor in the earlier part of the week that the troupe having encountered bad business had broken up. It is known that the co pany was very much of a family party, it being composed of Mr. and Mrs. War and Mrs. Barrymore, Mr. and Mrs. Maje and Mrs. Barrymore's brother, John D Matters were not, therefore, altog pleasant in the company, and a some kind was therefore not unlocked It seems more, that the co found much too expensive tuted, and since it has been

ler towns has not been me Montreal the company ple engagement, but it took all they cover the loss on several previous we bad business. After their Washington gagement is concluded Mr. Wards and wife, with a new company, will st work their way west to Detroit, while B more will start on the Southern circult bring up at New Orleans. John Drew take Warde's part of Henry Blanchard the Barrymore party, and Mrs. Warde (A Edmondson) will play Dora with the party. This arrangement will last ten we and Zimmerman will go with the Was leaving Phil Simmonds still with the original party. Harry Lacy has been engaged to Count Orloff with the Barrymore party; Davis and the Majeroni's remain with the Barrymore section.

William E. Osborne, aged 79, a veteral actor and manager, died in this city Sunday from pneumonia. In 1827 he manager of the Chestnut Street The Philadelphia. Afterward he manage Richmond Theatre, in Richmond, Va. he came to this city and joined the compared of the old Bowery Theatre, where he because the intimate friend of Tom Hamblin, But George Holland, and the theatrical celebriti of those days. In his career he supports Edmund Kean, Davenport, Macrea elder Wallack, and Forrest. His daughts Fanny Osborne, was one of Brongham's L ceum company in Broadway, near Bro

Henry E. Hoyt has been engaged to paint the scenery at Booth's Theatre for Mr. erly's forthcoming production of Mr. McKee Rankin and Kitty Blanchard's "Danites." Mr. Hoyt gained considerable fame two years since, painting the drop curtain at Mrs. John Drew's Arch St. Theatre, Philade which is conceded by "art critics" as the fin of any piece of work in America Mr. will expend about \$1,500 or \$2,600 tion, and with a great cost will at popular prices com-

at popular prices

people were gre quence. Mr. Mordau the Broadway Theatre o and did not look as if he matter was investigated in that there was po cause for Jarmi Mr. Mordaunt went to Philadelphia on Sundaya proceeding calculated, we admit, to inspire considerable alarm-but he gave notice

to his friand of the fact. is in exercis of mastral than aroughout the country, and scarcely a day

the sault does not being reported a little

your

## DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Boston.

Boston.

MUSEUM.—At this theatre "H. M. S. Pinafore" closed its seventh successful week, and "Trial by Jury" its fifth. On Saturday evening, which was also the occasion of Miss Rose Temple's benefit, the charming comedicta "A Cup of Tea," was given, in addition to the two musical extravaganzas, with Miss Annie Clarke, Mr. Wm. Warren. Mr. Henry Crisp, and Mr. J. H. Ring in the leading roles. There has been a slight change in the cast of "H. M. S. Pinafore," Miss Jean Crozier doing Hebe in the place of Miss Sadie Martinat, who was called away to attend the sick bed of her mother. This week there are to be three performances of "H. M. S. Pinafore" and "A Trial by Jury" Monday. Tresday, and Friday evenings. On Wednesday afternoon and evening, Thursday evening and Saturday afternoon "Counterfeit Presentment," and the farce of "Seeing Warren." Saturday evening Mr. Henry Crisp's benefit, "A Happy Pair," "Partners for Life," and "Robert Macaire, constituting the attractions.

GAIETY.—At the Gaiety, Denman Thompson's Joshua Whitcomb' still holds the boards, and will through the present week. Mr.

constituting the attractions.

GAIRTY.—At the Gaiety, Denman Thompson's Joshua Whiteomb'still holds the boards, and will through the present week. Mr. Thompson could run the piece for weeks longer to equally as good business as he has had during the past. Although Mr. Thompson has cut some of the funny business he favored us with when we saw him last, still he has retained enough to make "Joshua Whiteomb" one of the most pleasing plays of the day.

Boston.—John McCuliough returned to the Boston Theatre on Monday evening Jan. 13, and he was warmly received. He made his appearance as Rolla in "Pizarro," and he gave a superb interpretation of the role. Louis James appeared as Pizarro, E. J. Buckley as Alonzo, Mark M. Price as the Incas, Mrs. Thomas Barry as Elvira, and Miss Anna Warren Story as Cora. The east, as can be seen, was remarkably strong, and the performance was even and inished, although a little more fire would have been an improvement. On Thesday the lacking fire was supplied, and every performance since has been an improvement. The chorus singing was very effective. Howard Atheneum has a double musical bill with a variety olio to close the entortainment this week. The musical burletta "Opera Mad," opens the programme with a strong and effective cast, and Herve's extravaganza "Chilperic" follows. It is well cast, with Pauline Markham, Jennie Yeamans, Alice Siegler and Sidney Nelson in the principal roles. Col. Mapleson's Opera Company closed a most successful senson on Saturday afternoon last, and took its departure from this city with the kindest wishes, of everybody. "I Puritani" was sung on Monday evening. "Carmen" was repeated on Tuesday, "Rigoletio" was given on Wednesday, "Faust" on Thursday, the "Magle Flute" on Friday and "Lucia" was repeated at the matinee. Boston people have been turned completely wild by Mmc. Gerster, and it made but fittle difference in what she appeared, she received an extremely enthusiastic reception. Minite Hauk, while she won many admirers in "Carmen," and held them b

#### Brooklyn.

Brooklyn.

PARK THEATRE.—Robson and Crane, in the Comedy of Errors," filled the house at each programme last week. The excellence of the seas the Two Dromios is so well known at comment is unnecessary. Messrs. James. Lardie and A. H. Stuart appeared as the continuous attention attention at the continuous attention. Eleson as Dr. good. Miss Ada Monk as not comment in the continuous attention. The continuous attention was attention vacent by the illness of Miss role of Luciana was satisfactors. It is a supplied to the continuous attention was attention. It is a supplied to the continuous attention was attention. It is a supplied to the continuous attention was attention. It is a supplied to the continuous attention was attention, and that res. J. J. Prior. The minor harders were, without an exception, well commended to the performance as a whole was rearried by symmetrical. At their benefit on riday evening, Robson and Crane exchanged baracters. This week Lawrence Barrett apeared in the following plays: Monday and hursday nights, Richelieu; Tuesday night attention matter week. Hamlet: Wednesday night, ing Lear? Friday night (Barrett's benefit), hylock and David Garrick; Saturday night, inchard III. Monday night's house was large.

ACADEMY OF MUSIC.—"Alda," which was dvertised for Saturday evening, the litt, by dvertised for Saturday evening, the litt, by dvertised for Saturday evening, the litt, by

Jan. 20th, Mrs. D. P. Bowers. Jan. 20th, "Almost A Life."

ACADEMY OF MUSIC.—"Aida," which was advertised for Saturday evening, the lith, by the Strakosch Co., was not given, owing to the alleged illness of Miss Kellogg. "Favorita" was presented instead. The house was well filled, and the seats returned by those who were dissatisfied with the change being at once re-sold. Miss Cary as Leonora was superb, more than once arousing the audience to manifestations of enthusiasm. Pantaleoni, as the king, was in excellent voice, and met all the requirements of the role like the artist that he is. Charles Adams appeared to a very decided disadvantage as Fernando, and Miss Lancaster was not equal to the role of Inez. The oborus and orchestra were excellent, the former being the best that Strakosch has ever ormer being the best that Strakosch has ever tiven us. The ballet which was advertised id not appear. "Aida" is announced for Konday, the 27th inst., with Misses Kellogg and Cary. On the 21st Anna Dickinson is to sectore in this house. Subject: "Platform and large."

Soverty Theatre.—Double Marriage by Late Claxton and company, consisting of Messrs. Chas. A. Stevenson. E. Arnott, W. H. White, Wm. Davidge, Jr., J. T. Burke, M. W. Lofingwell, Miss Carrie Wyatt, Maggle Harrod, and Mrs. Cecile Brook. Miss Claxton was enly fair as Josephine, and Stevenson was decidedly weak as Dujardin. Edward Arnott gave an excellent performance of the role of Laynal, and Mr. H. B. Phillips as d'Aubertin was also very good. Davidge, Jr. made a good Dard, and Leffingwell was Irresistible as the Largeant. Miss Wyatt made a fair Rose, and Mrs. Brook a dignified Baroness. This week John P. Smith's "Uncle Tom" combination appears, with Mrs. G. C. Howard as Topsy, Mr. G. C. Howard as St. Clair, and Cool White at Uncle Tom. Jan. 20th, "The Danites;" Teb. 30, Geo. Clark and Union Square company, in "Mother and Son." Negotiations are also in progress with John T. Raymond. BROOKLYN TARENACLE.—A performance of the "Messiah" was given at this house on Yednesday evening, Jan 8th, by the New York Oratorio Society; the New York Symphony Scolety; Mrs. Anna Granger Dow, soprano; Miss Anna Drasdil, contraito; Mr. George Simpson, tenor; Mr. F. Remmertz, busso; "Geo. W. Morgan, organist. Dr. Damrosc; the conductor. Mrs. Dow made a findent and proved herself a thop and proved ELTY THEATRE. - Double Marriage by

atrix.—The Court Square by evening, Jan. 20, with it in "Uncle Tom's Cabin," ry 37, for one week, by Mr. company in one of his great is house will be used for draions during the remainder of seems as though the days of his house have gone. It has various hands, and been given but despite hew names and the t.de of ill-luck has set il who have taken the manageuse, and attempted to build it prosperity, have given it ap t. It is to be haped, however, ... Howard will fire better than, and that the attraction of abin" will draw good houses.

was a little

St. Louis.

St. Louis.

Debar's Opera House.—Mary Anderson is playing a good week's engagement. She opened to a large house Monday night in "Evadne," Norton playing Balonna. She goes out under Norton's management at the conclusion of her engagement here. On the 13th the Williamsons appear in "Struck Oil" and "Yuile." Ada Cavendish comes on the 20th. Olympic.—The New York Park Theatre company closed a fair two weeks on the 4th. "Champagne and Oysters" and "Baby" were given three nights each. Fanny Davenport, supported by Edwin. Price and the Olympic Theatre combination, opened for two weeks on the 6th in "Pique." Lotta opens 20th, and will be followed by Mapleson Opera company, Robson and Crane, Denman Thompson, and other good attractions.

Comfaque.—Bad business at this theatre. Last week's arrivals: Giy Linton and Lucy Adams, Francis Morton, Field and Leslie, Wood and West. Departures: Baby Reinhart, Carlotta Banks, Moore and Lessenger, Sig. Novissimo and ballet. Continuing: Neil Bargess, Mile. Baretta, Nick and Hattle Lawrence, Juiletta Naulté.

Globe.—The arrivals: Charles Thornton in drawn "Simon Kenton." Mile Lizette serio.

Naulté.

GLOBE.—The arrivals: Charles Thornton in draim. "Simon Kenton;" Mile. Lizette, seriocomie; and Geo. Dempster. Closed: Gus Dubois, E. B. Fickes, and Grace Railia. Closing 11th are Charles Thornton, who goes to Fort Wayne, and the Waters. Opening 13th, Jennie Abbott in "Saved."

Abbott in "Saved."
Robert Frazer's "Humpty Dumpty" party gave a Sunday night farewell performance at De Bar's.

#### Washington.

Washington.

National Theatre—Haverly's Mastodon troupe drew immense houses last week. The theatre presented the appearance of "opera week;" standing room was at a premium, and on several nights many were turned away. The merits of the troupe are well known to the critics. Among the number are many artists of recognized ability. The troupe is a large one, and is a novelty—and being a novelty, draws well; but woe unto a smaller troupe that attempts to show in this city after the "tone" that Haverly has given us. We did not see any very original business, unless it be the number of performers on the stage at the same time. Again, the scenic embellishments were very attractive. The troupe goes to Baltimore for one week, Philadelphia following, To-morrow evening (13th) Madame Modjeska, Mr. H. J. Sargent, manager; this lady appeared in several plays in this city last season, consequently-her advent does not cause such a marked "flutter" in social circles. Warde & Barrymore and their "Diplomacy" combination follow on the 20th.

Opera House.—The first professional announcement at this resort is Tony Denier and troupe in "Humpty Dumpty" 18th, 17th, and 18th. Tony is a favorite in this city, and we expect to see large houses.

Comaque.—The usual variety entertainment attracts its share of public patronage. The management endeavor to bring out the latest "stars" in their line.

#### San Francisco.

San Francisco.

The Califorma Theatre has been crowded all the week, the Florences being the attraction. Hundreds have been turned away nightly and there is no abatement of interest in the theatre-going public to see a play lead off by two such artists as Mr. and Mrs. Florence, well supported by a good company well cast. Everybody runs wild to see the magnificent "stage sets" and scenery, and the elegant dresses worn by Mrs. "Gilflory" and the ladies in the company. Certainly no piece was ever produced on a grander scale and no success was ever so pronounced and unequivocal. The rush doubtless will increase this week, as crowds have their attraction as well as stars. Mr. Florence is about the same as "Slote" or "S. L. O." (the Sand Lot Orator), perhaps more mellow, and with a few new points. Mrs. Florence is a marvel of mysterious art in trains, bustles, French hair, and "make-up," and is certainly very entertaining in her method of acting. She coolly demands a recognition of her points and smilingly awaits applause.

At any rate they both keep immense audiences in an uproar of genuine fun. The treasury of the California Theatre must be filled to repletion by these unusual receipts. Never was a piece mounted in more complete and uniform richness. Miss Gussle De Forrest as Clara Dart was not satisfactory; she seems too indifferent to her tasks. Miss Prescott acts the part of Blanche Mossthorne in so different a way than usual that one critic says she was "amusing," while another says she was "intense." For my part I will say she made the part a new one (as she generally does), and no matter what she plays she is original and striking. Miss Cobb dresses neatly and always does well. Mr. Willis as Roland Vance was good. He has made a better impression than any of the strangers.

Miss Long, the soubrette, is in the country, and Alice Harrison took the part of "Libby, deah." The "Mighty Dollar." no doubt, will draw well all this week, and will be followed by "No Thoroughfare." Mr. Felix Morris will play Joey Ladie, a The California Theatre has been crowded all

Lewis Morrison appeared to great advantage in the strong dramatic part of Silas Jarrett and this fact was more apparent when he "doubles" for the "Colonel." The music of the piece receives great applause, and all the scenery is worthy of praise. "Not Guilty" will give way on Thursday to the new play, now popular in England, "The Green Leaves of England." This will be followed by "Our Club" by F. C. Burnand. At the Grand Opera House Rice's Surprise Party closes an unprofitable engagement, pecuniarily, and return to their cosy quarters at the Standard, where they were so successful. "Revels" did not seem to suit the talents in the company and taste of the au lience. The Oates party closed Sunday night after an unusual length of run. Just think of seventeen consecutive weeks to good business, when two or three weeks is st think of seventeen consecutive weeks to od business, when two or three weeks is asidered the limit for such attractions. Allender's Georgia Minstrels open to-night Bush Street

at Bush Street.

Notes—It is said that Denman Thompson
will follow Rice's Party at the Standard; he is

a great card here.
A question has arisen which staggers some profound intellects—"What is Betsy B—'s Jack." She takes it to the theatre with her,

Jack." She takes it to the theatre with ner, and it laughs.
Clara Morris left last week for San Gabriel in the southern part of the State. Her health is continually improving. Mr. Harriott goes to New York. Ada Cavendish passed through the city from Portland on her way to Detroit, where she is to play. She was pleased with her here, and will play again next season—to business, we hope. A grand benefit to ormes is on foot.

## Chicago.

attendance at the Chicago theatres dural the past week has been very generally air, the bad weather interfering with the business at most house. At HAVERLY's the Berger Family and Soi Smith Russeli closed a successful week 5th to a good audience. Abbey's Park Theatre Company opened on the 6th in "Hurricanes" and "Baby." "Hurricanes" received its initial representation at this theatre. "Champagne and Oysters" 9th and balance of week. On the 13th the Mapleson Opera Company commences at two weeks' season, for ance of week. On the 13th the Mapleson Opera Company commences a two weeks' season, for which Manager Haverly is making great preparations. The prospects of the engagement are good. Hooley's.—Fanny Davenport closed a two weeks' engagement 4th in "Olivia." The performances of "As You Like It" and "Olivia" were very largely attended. On the 6th the Hess English Opera Company, with Emma Abbott as star, appeared in "Mignon," Boheratam Citt," "Fanut" "Maritana" and the 6th the Hess English Opera Company, with Emma Abbott as star, appeared in "Mignon," "Bohemlam Girl," "Faust," "Maritana," and "Chimes of Normandy "to follow during the week. 13th, Mme. Janauschek and her combination one week. HAMLIN's.—John T. Hinds in his Irish drama, the "Shaughraun," did a poor business last week. He leaves for Detroit. Fanny Herring opened 6th in the "Lily of Mexico," supported by stock, with an olio by Don Ferrara, the man-flute; Oscar Willis, banjoist, and George Williams. serio-comic.

METROPOLITAN.—This house has undergone another change of management, the proprietors being Wurster and Walker, with John R. Allen as manager, and Harry Wood, stage manager. Sunday night German performances have given way to English varieties. The arrivals 6th are Ernest A. Booth, the imitator, Louisa Vavasour and Lydia Yeamans, vocalists, Little Mac, Dave Oaks, and the La Rues, Academy of Music.—The additions to company are Moore and Lessenger, Murphy and Morton, Minnie Rainforth, Yank Adams, and the Kine Bros. Performance concludes with "Weston the Walkist." Departures: Fannie V. Reynolds and J.W. McAndrews, to St. Louis; Chas. Gilday and Fannie Beane to Detroit; Moore and Lessenger, to Cincinnati, Yank Adams, to Montreal. New arrivals: G. W. Hunter, Jule Keen, and Sallie Adams, Louisa Montague, Emerson and Clark, and Daly Brothers. The Folly Theatre is still closed. The new play by Wm. F. Sale was produced on the 16th at McVicker's.

#### Cincinnati.

Attendance at the theatres during the past week has been but fair, except at Robinson's Opera House, which has had good houses. The combination managed by T. H. French opened at Pike's 7, having been detained by the snow storm from commencing Monday. "Mother and Son" was the programme, the play being rendered in excellent style, and the

Henderson, and W. A. Eytinge were good. The combination will go hence to Philadelphia. The Hyer Sisters in "Out of Bondage" 6, 7, 8, and "Urlina" the rest of the week, constituted the attraction at Robinson's. The sunging of the sisters and Wallace King was very credipable—better than the acting. Both pieces are entertaining and drew well. The Combination opens in Indianapolis 13th. J. W. Collier's Combination opens in Indianapolis 13th. J. W. Collier's Combination opened at the Grand 6 in "A Celebrated Case," which was beautifully put on and nicely performed, the renditions of Messrs, E. K. Collier, E. L. Tilton, Edwin Varrey, J. W. Collier, and Emily E. Baker being most prominent. They play 13 in Terre Haute. Emerson's minstrels foliow 13, Mary Anderson 20, and Jos. K. Emmet is announced for 27. "Magnolia," which proved merely a disguise title for "The Octoroon," with Chara Cole as Zoe, constituted the dramatic attraction at the Coliscum during the current week. Miss Cole showed a power and finish, in both acting and clocution, beyond the anticipation of her filends, and the play was excelently rendered. Mr. Edwards' Salem Scudder was spirited and correct. J. E. McDonough proved a strong Jacob McCloskey, and the Pete of B. 8. Hodges, Wah-no-tee of Ed. Barnes, and Dora of Maggle Barnes were notable. Marie Zoe in "Nita, or A Woman's Devotion," follows 13. The petite comedy of "The Day After the Wedding," in which Eliza O'Connor and Frank Foster gave a neat bit of light-comedy acting, and the drama of "Pride and Its Fall," with Amelia Herbert as Grace Croft, were played at Hencek's during the past week. Charles Howard opens 13.

Several members of J. K. Emmet's company are in town. Cincinnati seems to go only for light attractions just now, as nothing "heavy" seems to go only for light attractions just now, as nothing "heavy" seems to go here. are in town. Cincinnati seems to go only to light attractions just now, as nothing "heavy" seems to go here.

#### Providence.

PROVIDENCE OPERA HOUSE. - The Boston Theorine Company, under management of gentlemanly Harry McGlennon, occupied this house the past week with the play of "Two Mothers." This company includes Mr. Louis James, Mr. Mark M. Price, Mrs. Thomas Barry, Mrs. Pennoyer, Miss Rachel Noah, and others of merit and peak no accession James, Mr. Mark M. Price, Mrs. Thomas Barry, Mrs. Pennoyer, Miss Rachel Noah, and others of merit, and needs no assurance that the play was finely performed by such artists. Mrs. Barry added many to her long list of admirers by her quiet, ladylike manner and very effective acting. Mrs. Pennoyer and Miss Noah were excellent in their respective parts. Mr. James already held the admiration of our theatre-goers by his fine personation of Clip in "The Danicheffs" last season, his dual character of Sir Lionel Ravenswood and Joe Burton only increased the strong hold upon the public favor. Mr. Mark Price was-an excellent villian. The scenery was equal to the demands of the piece. Manager Black is noted for supplying fine and appropriate scenery and handsome stage settings. The present week is a dull one, both theatres being closed at this writing. The Opera House will open its doors lifth and listh to the ever welcome Mr. and Mrs. George Knight in "Otto," to be speedily followed by Boston Museum company in "H. M. S. Pinafore," and "Trial by Jury," later in "My Son;" Colville Folly Troupe, Denman Thompson, Ben Macauley, Max Strakosch Italian Opera company, including Kellogg, Cary, and Litta.

Low's Opera House—Was opened evening of 8th for the Barnabee concert troupe, an entertainment of the Frunklyn Lyceum Course. Bith, Mrs. Scott Siddons will give reading under same auspices. Next week a troupe-of blondes will occupy the house three first nights of the week.

THEATRE COMIQUE is giving first-rate shows. THEATRE COMIQUE is giving first-rate shows, and is liberally patronized. The entertainment consists of: first part, minstrels, twelve young ladies participating; second, an attractive olio, usually closing with a farce or burlesque. The new arrivals for this week are: Livingston Brothers and John Murtz, gymnasts; Nellie Germon, vocalist; Devlin and Tracey, Irish comedians; Alice Murray; Williams and Sully.

"Entry Bloodgood has leased the Academy of

Tarry Bloodgood has leased the Academy of Music, Fall River, and intends running a first-class variety entertainment. Johnny Sayles, the well-known agent, is with Mr. Bloodgood.

## Indianapolis.

Indianapolis.

Dickson's Grand Opera House.—The Salsbury Troubadours closed a successful engagement last week. Incidental to "The Brook," Salsbury recited "The Tramp" effectively, and Gourlay sang. Helen Dingeon, the new "troubadour," is a worthy member, possessing a voice of good strength and purity, and having an unending fund of vivacity. Tracy Titus English Opera company have canceled their date. The Hyer Sisters' troupe in "Urlina" and "Out of Bondage" will come 13th for four nights, and the Berger Family 16th.

GRONE'S GARDEN THEATRE.—George W. Thompson in his drama "Yacup," the stellar feature of a good programme last week. Opening this week are Holmes Grover, Jr., and May DeLorne in dramas "I. O. U" and "Boy Detective." George and Lizzle Derions and Admiral and Lulu Yale. The new arrivals are Charles L. Davis and Emma Vern in drama "Alvin Joslin," Louisa Bliss, and the Fontaine-bleau Sisters.

Metropolatan.—The Milton Jaspers, Chas.

u Sisters.

bleau Sisters.

METROPOLITAN.—The Milton Jaspers, Chas.
Rogers, and Mattie Vickers in "Scraps" drew
only fairly last week Rogers and Miss Vickers
are especially pleasing. Dan K. Russell did
some good acting. The theatre will be occupied this week by Zoe Gayton and a dramatic
company in "The Sen of Ice" and "Leah the
Forsaken." Pope Cooke, Hogan McCarty, R.
B. Buck, E. F. Wallace, S. C. Halpin, Lottie
Buck, and Miss Wettengee furnish the support.
GERMANIA THEATRE.—"The Two Orphans,"
in German, was rendered 5th to bad business.

## Albany.

Albany.

Leland Opera House.—Mrs. D. P. Bowers closed a week of very poor business at this house lith inst., appearing in her well-known interpretations of "Elizabeth," "Mary Stuart." "Camille," "Lady Audley's Secret," and "Lucretia Borgia." Her most successful appearance was made in "Elizabeth," her most interesting in "Lady Audley's Secret." Mrs. Bowers lacks the finish of Modjeska in "Camille," the force of Janauschek in "Elizabeth," and the youthful vigor of Dargon in "Mary Stuart," but she exhibits in all her endeavors an honesty of purpose and an absence of all straining for effect, which is commendable. Her acting savors of heartiness throughout, yet Mrs. Bowers will be Mrs. Bowers, only until the end of the chapter, as nature has not been overbountiful to her except in the one essential of a comely face, her voice being monotonous and wiry in its tone, and whistling and unpleasant in its upper register. As Lady Audley her sudden transition, in the scene with Robert, from the repose of Lady Audley to the intense passion of the impostor, was most effectively accommissed and was the strongest thing to the pass.

Bowers as faithful and intelligent support as he is capable of, but he certainly falls short of any great degree of perfection in "Elizabeth," "Mary Stuart," and plays of that character, but in the more quiet reading of Robert Andrey's lines he is very effective. His Genarro in "Lucrezia Borgia" was also good, the lines beginning "A Borgia!" being given with the requisite dramatic intensity. The regular company of the Leland were commendably efficient during this engagement. Mr. Russel's Armand Duval evincing study, and his Duke D'Este being very good. Mr. Murray, a recent acquisition to the stock, is a good actor, his Luke in "Lady Andley's Secret" being only secondary in point of excellence to the performance of the star. Mr. Gilbert is always good. Eberle never quite bid. Thompson would be better if he knew his lines. Miss Reham, who has been doing shabby work lately, appeared to good advantage in the girlish character she played in "Lady Audley." Miss Reham; is very successful in characters of this kind; "Romance of a Poor Young Man furnishing her with another good opportunity. Mrs. Eberle is a capable actress, and the minor parts were equal to the emergency, with the distressing exception of Mr. Ferree, who is getting to be unendurably bad. Warde and Barrymore in "Diplomacy" this week.

TweDdie Hall.—Pat Rooney and company in variety bill, to large house, matinee and evening of 11th.

### " Destiny."

Will F. Sage's new play of "Destiny" has been produced with fair success at McVicker's Theatre, Chicago. The cast was as follows:

| Sydney Carton Geo, F. Learock                 |
|---|
| Charles Darnay W. Kelly                       |
| Dr. Manette                                   |
| Jarvis LorryJ. B. Everham                     |
| Samuel StryverJ. H. Browne                    |
| Mons, Defarge W. F. Edwards                   |
| Sol. Pross, alias Jno. Barsad, W. A. Whiteear |
| Jerry Crnncher I. Davidson                    |
| Four Jacques Jas. Devlin, C. Williams,        |
| F. Moynihan, C. Webster                       |
| LucieMiss Affie Weaver                        |
| Miss Pross Mrs. Carrie Jamison                |
| Mme. Defarge Miss Annie Graham                |
| VengeanceMiss H. Foley                        |
| Unknown Girl Miss Belle Melville              |
| Little Lucie, Miss S. Mills                   |
|   |

The piece is founded on Dickens' "Tale of Two Cities." and resembles in some respects "All for Her," produced at Wallack's two

The prologue, opening in 1783, shows a novel triple scene, being a street of Paris on one side of the stage, the other Defarge's wine shop, Quartier San Antonia below, and a chamber above, where Dr. Manette is discovered. In the shop below are discovered Mme. Defarge and the four Jacques, to whom enters Monsieur Defarge. The populace are gathered about an overturned wine-butt up the street. There enter on street Jarvis Lorry and Lucie Nanette, who are seeking the latter's father, who has been some twenty years a prisoner.

Lorry finding, on inquiry of Mons. Defarge, that the doctor is confined upstairs, they are taken to him, where, after an affecting interview with the old shoemaker, the father recognizes his daughter, and the short prologue closes on the effective tableau.

The first act opens in 1786, the first scene showing Stryver's law office, London, where Stryver and his clerk, Sydney Carton, are introduced, exhibiting the contrasts in character of the two men. Stryver departing, Darnay enters, and the physical likeness between him and Carton is shown, yet the dissimilarity in disposition, and how each loves Lucie, the scene closing on an effective tableau of Carton's despairing rage.

The second scene of this act shows the little home in Soho square, London, where Dr. Manette and Lucie are living, attended by Miss Pross. After a brief comedy scene between Mr. Lorry and Miss Pross, the latter exits, Mr. Stryver entering immediately and sounding Lorry as to the prospective results of his suit with Miss Manette. On his departure the doctor and Lucie enter, immediately followed by Carton, who tells the story of the discovery of the document in the North Tower of the Bastile, Paris. The fright at the news causes the exit of Manette, accompanied by Lorry. Carton, in a brief but strong pathetic interview, lays his love at Lucie's feet, and declares his sincere desire to make any sacrifice for her or any dear to her. After their departure Manette returns, and Darnay enters and proposes to him for Lucie's hand. The scene closes with the doctor's demented condition returning on the mysterious connection between Darnay and him being intimated, Lucie rushing in and discovering him after Darnay's departure. Nine years elapse.

Act second opens in 1792, showing the same scene as the last, but with Darnay and Lucie married, with a little girl of five years. Their happy home life is suddenly dispelled by the production of the letter which calls Darnay suddenly to Paris to release his servant, Gabelle.

Act third opens on the same scene as that of prologue, three days having elapsed, and shows the arrest, release, and rearrest of Darnay, the plots for vengeance by Mme. Defarge and the plots to save by Carton, Manette and Lorry, the aid of John Banvard and Jerry Cruncher being called in. The act closes with the struggle between Miss Pross and Mme. Defarge, the latter getting killed in the upper room, and Darnay being seen passing across the stage at the back on his way to prison. A very pretty effect is given at the beginning of this act by the singing of the Marsellaise Hymn by the Commune.

Act fourth shows the dungeon of La Force, where Darnay is discovered writing to his wife.

Carton enters suddenly, having secured access to him by virtue of Barsad, effecting changes c him, when the striking likenmanifest. Carton bids him which he dictates. While the so Carton drugs him, and attendants carry him out. 1 Carton's joy at paving save

The epilogue opens next morning at Place a la Guillotine, where the Communista are discovered awaiting their victims, who enter directly, the last two being Carton and the unknown girl. At the left upper corner of the stage is seen the platform leading to the guillotihe. The back flat-represents Paris in perspective. After the affecting interview with the girl, she goes to execution. Carton, mounting the platform, speaks the tag, 70 producing in condensed form the same beautiful words that close the novel. At the close of his speech, the back flat fades away, showing the scene of Act Second, with Darnay, Dr. Manette, Larry, Lucie, Miss Pross and child grouped, as seen in vision by Carton, on which the curtain falls.

### The Elevation of the Stage.

It is not alone the drama or the stage that needs elevation, but the public as well. As has been frequently observed, theatres are-and must be, if they would keep out of bankruptcy-run as a purely business matter. Sentimentalism cannot enter into their management any more than into any other business. The manager, it he would succeed, must eater to the taste of his patrons, both in the selection of his company and of his plays. He must give the public what they want, not what he thinks they ought to want.

The remedy for this evil is to be found, it seems to us, in the gradual change in public estimation of the stage. Nine people out of ten, even the most inveterate lovers of the drama, look down upon the stage and upon the actors.

Why has medicine become one of the acknowledged professions, standing side by side with divinity, the law and the army? Simply because honorable men are daily recruited into its ranks, and honorable men alone can attain eminence therein.

Now, this is precisely what the stage needs. It needs to be recognized as one of the liberal professions. There is no reason why it should not be. It certainly calls for as great talent, as keen an appreciation of all that is noble and true, as large a culture, as varied accomplishments as any other of the professions. Earnest and careful study, hard work, and the utmost patience can alone carry a man to the top. Its students are brought in contact with some of the greatest minds the world has ever seen, and they become familiar with the noblest works in literature. 'This is all wrong, of course, for many a man who would have made his mark upon the stage has passed through life as a ne'er-do-weel simply because he was fitted for nothing else but the stage. Society can do no greater act than to help do away with this feeling, which is unfortunately toostrong.

## A. C. Wheeler.

The Sunday edition of the Star is to be made a first-class dramatic and literary sheet. Mr. A. C. Wheeler, whose abilities were lost on the Sun, has accepted an invitation to take charge of the musical and dra matic department of the Star, beginning immediately. Mr. Wheeler's reputation as the best analytical critic and most facile writer on dramatic topics in this country is a sufficient guarantee that the Star, under his direction, will assume a prominent position as a dramatic authority.

Fanny Francis and R. J. Dillon are engaged for the season with Crane and Robson.

Mlle. Beatrice died suddenly in London the day before she was to have been married to Frank Harvey.

Laura Joyce has withdrawn from the Tracy Titus troupe, and joined Stetson's "Evangeline" company.

Joseph Proctor has determined to star in "Saul." Percy Hunting will play David with him when he starts.

The new dramatic prima donna, Mme. Teresina Singer, who has created a furore in Rome as Norma, will visit this country next

It was the intention of MM. Strakosch to open the Salle Ventadour, Paris, for a two months season with Mme, Patti and Signor. Nicolini. Should the late reported accident to Mme. Patti prove true, the scheme will be abandoned.

The London Gluck Society, under the conductorship of Mr. Malcolm Lawson, has commenced its third season. The works announced for performance during the present year are the "Orfeo" of Gluck; the "Amphytrion" and "King Arthur," of Purcell, and the "Roland" of Sully.

When Mr. Mapleson left Europe for America he took with him all the Haymarket Theatre music parts and left old and incomplete orchestral parts for the use of the opera company in London, the consequence of which has been, as the London Figaro says, Mr. Mapleson has "severely discounted his reputation."

The operatic novelties at La Scala, Milan, for this year are Massenet's "La Roi de Lahore," Gomez' "Maria Tudor," Manzocchi's "Dolores" and Verdi's "Don Carlos." At the Vienna Opera, Wagner's "Gotterdamerrring," Hoffman's "Annchen von Tharan," 'Don Carlos," "Le Roi de Lahore" and Paul et Virginie."

Mile. Kleeberg, only eleven years of age, ad who took the first piano prize at the reent competition at the Paris Conservatory, ately created a sensation by her extraornary rendering of the C minor piano conerto of Beethoven at a concert at the Cirque d'Hiver, when she played like a thorough

#### Theatrical Reminiscences.

Macready, while once traveling by coach to Bath, was much amused by a fellow-passenger whose budget of theatrical anecdotes seemed almost mexhaustible. By-and-by the story-teller said: "Macready is a good actor; but he can never play without applause. He went on one night, and no notice being taken of him, he told the manager he could not get on if he was not applauded. Whereupon the manager went round and told the audience what Macready had said, and when the tragedian reappeared, they applauded him so incessantly that he was utterly disconcerted." Not more disconcerted, however, than the relator of the story, when his amused listener observed that he rather discredited that tale, since he happened himself to be Mr. Macready.

Actors are supposed to be a most unmethodical race; but they are punctual to business. To avoid keeping the stage waiting, Grimaldi once ran from Sadler's Wells Theatre, in London, to Drury Lane, in his clown's costume. With the same regard for punctuality, Toole, having to play Jack Grinnidge in "Green Bushes," at Sadler's Wells, after performing the Clockmaker's Boy in "Janet Pride," at the Adelphi Theatre, executed the change from boyhood to age en route, and when he stepped out of the cab, found further progress barred by the driver, who demanded: "What have you done with the kid, old un, I took up at 'the Delphy?" and was not to be pacified until the stagedoor keeper indorsed the comedian's explanation of the mystery.

The revival of "Ours," at Wallack's this week, recalls an episode of its original "run" at the Prince of Wales' Theatre, London. Mr. John Clarke, the English actor who played Hugh Chalcott, used to pass his Sundays and Mondays at Brighton, returning to town by the five o'clock express. One Monday afternoon upon arriving at the station at the usual time, he discovered that the express had been withdrawn for the winter months; and that if he wanted to be in London by half-past seven he must pay twenty pounds for a special engine. He paid the money, and as he jumped into his solitary first-class carriage, congratulated himself that he only lost a quarter of an hour. " Eighteen shillings, if you please, sir," said an official. "What for?" demanded the actor. " By the by-laws of the Brighton Company, all occupants of a seat in a special express must pay extra fare," was the unwelcome response. He had but half a sovereign in his purse, and had to run back to his hotel to supply the deficiency-then he was off, indeed, and was smoking his cigar as Hugh Chalcott on the stage of the Prince of Wales'

at the proper time.

Less expensive, but much more risky, was Sam Emery's railway ride from Anerley to London once. He had been down at the Crystal Palace, and allowed himself plenty of time to reach the Olympic Theatre, where he was playing, but he had the chagrin of learned to read." seeing three trains dispatched while he was waiting permission to go on the platform, and of learning there would not be another for half an hour; but that if he made the best use of his legs he might catch a train at Anerley, which was due at London Bridge at half-past six. He ranh is hardest, darted past the porters at Anerley, and jumped into the guard's van as the train was proceeding. In went the guard after him, and having no breath left to explain, at London Bridge he made an understanding to appear if called upon by the company; and jumping into a hansom, by a promise of double fare got over the distance in just twenty minutes; and two minutes later was, as Mr. Potter, standing with his back to the fire in John Mildmay's drawing-room, in the play of "Still Waters Run Deep." Mr. Compton was not so successful in his attempt to reach the Haymarket Theatre, from Epsom Downs one Derby Day, and for the first time in his life failed his manager. It was ten. o'clock before he arrived at the theatre, and "The Evil Genius," in which he played a deaf postman, was over. He eagerly inquired what apology had been made for his non-appearance, and what piece they had substituted. " No apology and no change at all," was the consoling reply; "we cut the postman's part out altogether and nobody

missed it." Charlotte and Susan Cushman once attempted to play "Romeo and Juliet" at Trenton. Scenery and property were conspicuous by their absence; and the only way they could devise for doing the balcony scene was to stretch an old-fashioned patchwork quilt in front of Juliet, one end being held by the manager, and the other by a little negro employed at the hotel. All went well until Juliet called Romeo back to ask, "And what o'clock to-morrow shall I send for thee?" Before the fair Montague could reply, a black head popped out from the side, and its proprietor ejaculated, "Miss Cushing, my bell's ringin', and I am obliged to let my side of the house drop;" and drop it did, and there was an end to the balcony scene.

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The sisters were perhaps not quite so dumbfounded as Madame Miohan-Carvalho when playing "Lucia di Lammermoor" at Marseilfes. The cantatrice had ordered a restaurant-keeper to send her a basin of hot soup at nine o'clock. The hour came, and with it a girl carrying the star's refreshment. The girl made at once for the stage, and arrived at the wings as Madame was singing in the finale to the first act; and the next moment Ravenswood and Lucia were astonished by a soup-tureen being set down on the mossy

and the intruder addressing them, as she plunged a spoon in the bowl, with: "Begging your pardon, sir, for interrupting you and the lady, but here's the soup!"

A strolling troupe, of whom young Hortense Schneider was one, announced "La Tour de Nesle" for their last performance. An overflow resulted. The actors were in high spirits and full of fun. Mile. Schneider, discovering an old pair of russet boots behind the scenes, put them, by way of a joke, into the hands of Buridan as he was going on the stage. Accepting of the awkward handful, he placed the boots on a table on the stage and quietly went through his part; when another actor, of the name of Philippe d'Aulnay, took possession, and made his exit with one under each arm. In the next act, Marguerite de Bourgogne entered carrying the mysterious boots, and passed them to Gaultier d'Aulnay; he turned them over to Orsini, in short, before the curtain fell the boots, though foreign to the piece, had been borne in succession by every personage. The audience watched for their appearance, while wondering what it all meant, and applauded the players to their hearts' content. Twelve months afterward another company set up their bills in Agen, and "La Tour de Nesle attracted everybody to the theatre, but before the first act was over there were symptoms of displeasure, which gradually increased until the uproar was so great that the curtain fell on a half-played piece; benches were torn up, lights put out, and only the arrival of the Mayor at the head of a troop of soldiers put an end to the tumult. Then the Mayor turned on the poor manager, who protested his inability to understand how the riot came about. "That is all nonsense," returned the Mayor. "Your conduct is disgraceful. You have misled the people, and mutilated a masterpiece. Where are the boots?"

Readiness in unforeseen emergencies is of the greatest value to manager and actor alike. A word fails the memory at an important stage of the play, or some accident occurs to mar or even put a stop to all other proceedings. On such occasions fertility of resource is of the greatest moment, and has over and over again saved the credit of all concerned. In fact the readiness of an actor or manager to turn an apparent disaster into a happy interlude, is much on a par with the presence of mind that guides a skillful general to victory. This readiness was well displayed on the stage by Luguet when playing the bearer of an important dispatch, on the contents of which the plot of the drama turned. By mistake the property-man gave Luguet a biank sheet of paper, which he handed to the mimic king, who not having studied the words which ought to have been written on the dispatch, was in a quandary. He got out of it by handing the paper back to the messenger with the command: "Read it to me, sirrah!" Luguet, however, was equal to the occasion, and responded: "Alas, sir, born of poor but honest parents, I have never

## George Goodwin's Benefit.

The following letters have passed between the Philadelphia committee and Mr. Goodwin: PHILADELPHIA, January 2, 1879. George K. Goodwin, Esq.

DEAR SIR:-A large number of your fellow citizens, representing the various professional, business, and political circles of the city, appreciating your untiring efforts to please the lovers of the drama by maintaining a first class theatrical resort, held a meeting at the Girard House this day, when it was determmed that some recognition should be made, and that your services should not go entirely unrewarded, when it was resolved that a testimonial benefit should be tendered you the same to take place at the Walnut Street Theatre on the afternoon and evening of Wednesday, January 15, should such meet your convenience. An early response will oblige the Executive Committee.

Dennis F. Dealy, chairman; James N. Kerns, B. K. Jamison, W. H. Pancoast, M. D., Daniel Dougherty, George Plowman, Robert P. Dechert, John Dunn, Harrington Fitzgerald, Robert R. Smith, Dr. F. H. Wade, William M. Bunn, John W. Forney, W. M. Singerly, George W. Arundel.

Mr. Goodwin's reply was as follows:

WALNUT STREET THEATRE, PHILADELPHIA, January 2, 1879. Dennis F. Dealy, chairman; James N. Kerns, B. K. Jamison, and other gentlemen of the

committee. GENTS :- Your very flattering lettter of today is at hand, and it is more valuable coming, as it does, from so many distinguished gentlemen of our city. It is very satisfactory to me to find my efforts to please the public so generously appreciated. Your movement is a great surprise, which renders me the more happy. I return to you and those you represent my sincere thanks.

The time and place named by you, Wednesday, January 15, at the Walnut Street Theatre, are perfectly satisfactory.

GEO. K. GOODWIN. The benefit occurred yesterday.

#### Alice Harrison in San Francisco. [From the Virginia City Stage.]

There has been another theatrical row, and, as usual, a woman is at the bottom of it. A daily paper gives the particulars of a disgraceful fight which took place at the California Theatre or ax evening last, at the conclusion ormance, between General Bart e proprietors. and Robert E. Ebe ge manager, growing out of the two attaches bank in front of the fountain, the cover litted, of the theatre, es were cham-

pioned by one of the fighters. It appears that Alice Harrison was assigned one of the upper rooms fon the level of the stage, and this fact elicited a complaint from a lady of the company, who was compelled to give up her room and take one in the basement. Eberle, who, with Barton Hill, is one of the old company which ended in the financial ruin of John McCullough, insisted on the change, and placing Alice Harrison in the best room, for some reason. General Barton objected and words passed between the two, finally ending in a rough and tumble fight. General Barton is well versed in the manly art and was fast "putting a head" on the stage manager when some of the employes interfered and the two men separated. It has been remarked that the fortunes of the California Theatre began to wane when Alice Harrison was first added to its company.

#### Dramatic Criticism.

[From the Philadelphia Times.] The drama and its artists demand the most conscientious and fearless criticisms of reputable public journals. The Church can protect itself from those who degrade the ministry. It has its appointed tribunals for trial, judgment and execution, and it is, as a rule, prompt and fearless in maintaining the purity of its teachers. The statesmen of the country are criticised with the utmost freedom, and antagonistic parties conserve each other and enforce accountability for public wrongs, as well as for infirmities of character which dishonor the people and their government. The drama is exceptional in its freedom from restraints, and it is next to the pulpit and the press in its influence upon the morals of the community. It is the one teacher reaching nearly all classes of society, that is subject only to the criticism of the press and the restraint of popular disapproval.

#### Miss Kellogg's Accomplishments. [From the Mercury.]

It is related that Mrs. Kellogg believes that Clara Louise can accomplish anything she may attempt. Recently while both were present at Tony Denier's "Humpty Dumpty" matinee at St. Louis, Tony, as clown, came in on stilts. "You could do that, Clara, if you tried," whispered the admiring mother. Oh, no, ma," was the earnest response. Presently a gymnast turned a back somersault. "Well, ma," said Clara, "I am sure you will admit that I could not do that." Yes, you could, child," replied the confident mamma, "if you had your 'Mignon' dress on and nobody was looking,"

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tuse.

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13. Douglass. Captain of the Watch. Obstinate Family.

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15. Follies of a Night. My Uncles Will.
Which is Which.
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17. Don Casar de Bazen. His Last Legs.
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18. Hamilet. Incompatibility. Two to One.
19. Charles the Becond. Hip Van Winkle.
His Own Enemy.

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31. The Love Chase. Mast Coach. Brown.

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